

The School Musician

December
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Story on page 41



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The School Musician

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SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

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THE SCHOOL MUSICIAN

JANUARY EDITION TO OCTOBER EDITION 1801-1802-1803-1804-1805-1806-1807



Tis Christmas Eve, the year seventeen seventy-six. In the little city of Trenton, New Jersey, Colonel Rall and his Hessian soldiers are holding holiday. Miles away, on the snow clad hills across the Delaware, is the despised army of the Continentals; barefoot, ragged, half starving. Pouf! for them.

A day of revelry. Comes Christmas night. Colonel Rall dines and wines sumptuously at the Stacey Potts house. The tall old clock in the corner announces midnight, and the party moves across the road to Postmaster Hunt's where good wine continues to flow.

Presently there is an impatient knock at the door. An Italian farmer, nervous, excited, begs to see Colonel Rall. The negro servant sends him away. A little later a messenger comes with a note from the farmer for the Colonel. Rall puts it into his waistcoat pocket, unopened—and pours more wine.

Nine miles up the river the Continentals are desperately struggling against the elements as they work their way across the ice-clogged stream. The patriot postmaster sets forth more wine. . . .

By eight o'clock the battle is over. A thousand Hessians have been taken prisoners. The scornful Colonel Rall lies mortally wounded. The future of America is assured.

* * * * *

In a few days it will be Christmas again. There will be gifts and gayety, feasting and fun. Then comes Christmas night—the candle burns low—comes an hour when perhaps we may pause to give thought to the greatness of our blessings.

THE AMERICAN
MUSICIAN

AND AGRICULTURAL JOURNAL



EDITORIAL

A Contest You'll Enjoy

A NATIONAL Music Discrimination Contest will be a feature of the Biennial Convention of the Music Supervisors National Conference, taking place in Cleveland the first week in April. The contest will be conducted under the auspices of the Music Appreciation Committee, and the points to be covered are:

I. *Ability to recognize different styles in instrumental music* through examples from the most famous composers in these styles. For example, Haydn and Mozart are in the *classical* group; Mendelssohn, Schubert, Chopin, and Schumann, *romantic*; Debussy, *impressionistic*; while Strauss and Stravinsky are *modernists*.

II. *Ability to recognize the styles of certain composers*; such as, Beethoven, Wagner, Mozart, Chopin, Debussy, and Tschaikowsky.

III. *Ability to identify the following forms in music*: Three-part Song Form, Rondo Form, Theme with Variations, Sonata Form.

IV. *Identifying types of song*; as, Art Songs, Folk Songs, and Arias from Opera.

V. *Distinguishing different types of voices*; Contralto, Lyric Soprano, Coloratura, Tenor, Baritone and Bass.

VI. Something of especial interest to school band and orchestra students, *the ability to identify different instruments* of the orchestra through their expressive qualities.

VII. In order to give an opportunity for individual expression, *one unfamiliar composition will be played*, and the students permitted to write their reactions.

Members of the 1932 National High School Chorus and Orchestra are eligible as well as visiting players who will be in Cleveland for the conference band demonstration, and high and junior high school students recommended by their music teachers or supervisors. All, however, must be in Cleveland at the time of the contest.

Scholarships in any of the established summer music camps will be awarded the winners. And while it will be a privilege and an honor to win one of those scholarships, the more genuine benefits of the contest are available to every music student in the country, because the contest will be broadcast over a nation-wide hook-up by the National broadcasting company. Thus all will have the opportunity of taking the test and the satisfaction of establishing their individual score. Plan now to participate, even though you may not have the opportunity to go to Cleveland and become an actual contestant. More complete information is

available to you by addressing a letter to the Music Supervisors National Conference, 64 East Jackson Boulevard, Chicago.

Begging Your Pardon, Sir

A N amazing discovery that we have experienced since the issuance of our November issue is that people actually read our editorial pages. An interesting revelation also involved in the discovery is that school musicians are up with their lessons and know their instruments.

Commenting on the actions taken by a noted artist on the ukulele to prove the legitimacy of said ukulele we, inadvertently, referred to the theremin as an ancient instrument. Whereupon we are literally deluged with mail reproaching our ignorance of the fact that the theremin is perhaps the very latest contribution to musical art.

And so we hasten to assure all of you who perhaps thought a plenty but did not take the trouble to write that we are in reality quite familiar with the theremin, in fact we have seen the instrument and heard it performed. But at the time we were more impressed by the instrument than by its name, which happens also to be the name of the inventor. And at the moment of writing that fatal editorial we were so deeply absorbed in the major aspect of the affair that because of its strangeness we hurriedly classified the theremin with the psaltery and the lute.

Now that we are on the subject, can you tell us about the theremin? Very well, then, for the benefit of the few who did not write us about our mistake we will explain to you that the theremin is an instrument which produces musical sound by exclusively electrical means. It has no keyboard, strings, reeds or other mechanical aids or sources of sound. It employs radio tubes, two metal bars as antennae, and a loud-speaker. One antenna—a straight, perpendicular bar, controls tone, or pitch—or, if you like, the "voice" of the theremin. The other antenna, a looped horizontal bar, controls volume, or intensity of sound.

When any object, such as the human hand, is brought into the sensitive electric field surrounding the vertical antenna, the field is so affected that audio-frequencies (sounds) are produced. These are amplified through the loud-speaker. As the hand approaches the antenna, the pitch of the sound becomes higher; as the hand is withdrawn, the pitch becomes lower.

The other antenna is also affected by the proximity of the hand. As the hand approaches it, the power of the theremin's voice is lessened, in minute gradations down to the faintest whisper; as the hand is moved away from the antenna, power is increased, by

the same delicate gradations, to an intensity exceeding that of the most powerful stringed instrument.

The theremin is capable of the most exquisite beauty of tone . . . and of tonal variety, as well. Its range is about three octaves, but it may be adjusted practically for any three consecutive octaves in the scale. In the lower range its tone partakes of the quality of the bassoon, string bass and other low-pitched instruments; further up the scale the tone is extraordinarily like that of the 'cello; still further, the quality of viola, violin and flute are closely approximated. Toward the upper end of the scale, the theremin can, with an amazing verisimilitude, represent the soprano human voice; and it can suggest powerfully the ethereal tones of the violin's harmonics.

Programs You Should Hear

ARE school musicians, bandmasters, and orchestra directors fully aware of the wealth of music with which the air is constantly charged? Here, for example, is a partial list of the better musical programs, appearing over the systems of the National Broadcasting Company for the last two weeks in December. It may not be convenient for you to hear all of these programs, but it will be to your advantage and profit to listen in as often as you can. The time-table is based on Eastern Standard Time, and the station letters indicate the place of origin of the program. Tune in on your nearest station affiliated with the National system, at the time specified, and you will get the program.

Le Trio Charmante—Women's voices under the direction of George Dilworth; December 21 and 28; 9 to 9:15 a. m. WEAF.

U. S. Navy Band—December 21 and 28; 10 to 10:30 a. m. WJZ.

Shut-in Hour—Given by the U. S. Marine Band, under the direction of Captain Taylor Branson; December 21 and 28; 3 to 4 p. m. WJZ.

Parade of the States—Erno Rapee's orchestra dedicates each performance to one of the states in the Union; December 21 and 28; 9:30 to 10 p. m. WEAF.

High School Band and Orchestra Program—U. S. Marine Band under the direction of Captain Taylor Branson; December 22 and 29; 10 to 10:30 a. m. WJZ.

Music in the Air—Program designed to interest listeners in self-expression at the piano; December 22 and 29; 3 to 3:30 p. m. WJZ.

Eastman School Chamber Music—String quartette; December 16, 23 and 30; 4:30 to 5 p. m. WJZ.

Rochester Civic Orchestra—Directed by Guy Fraser Harrison; December 16, 23 and 30; 10 to 10:30 p. m. WJZ.

U. S. Navy Band—December 17, 24 and 31; 4:15 to 4:45 p. m. WJZ.

Melodic Gems—Directed by George Dilworth; December 18 and 25; 9 to 9:15 a. m. WEAF.

NBC Music Appreciation Hour—December 18 and 25; 11 to 12 a. m. WEAF and WJZ.

U. S. Army Band—December 18 and 25; 2 to 2:30 p. m. WEAF.

Le Trio Charmante—December 19 and 26; 9 to 9:15 a. m. WEAF.

Civic Concert Service Program—From Chicago; December 19 and 26; 8 to 8:30 p. m. WEAF.

Chicago Civic Opera—December 19 and 26; 9 to 9:30 p. m. WJZ.

Melody Hour—La Salle String Quartette with pianist and vocalist; December 20 and 27; 8 to 9 a. m. WEAF.

NBC Symphonic Hour—Walter Damrosch conducting; December 20 and 27; 1:15 to 2:15 p. m. WJZ.

The Silver Flute—December 20 and 27; 1:30 to 1:45 p. m. WEAF.

Through the Opera Glass—Operatic gems; orchestra and vocal soloists; December 20 and 27; 6:30 to 7:15 p. m. WEAF.

The Bandmaster's Clinic. It's Yours

Upon the outcome of the First Official School Band Clinic to be held at Illinois University, January 6, 7, 8 and 9, the attention of all school Bandmasters will be focused. In fact the destiny of the entire school band movement is involved. In one way of speaking it will be the Bandmasters' Boston Tea Party.

For Bandmasters, while yet appreciating the credit due for the enormous growth of the school band movement under the auspices of the Committee on Instrumental Affairs and the enormous proportions into which the National Contest feature has grown, believe that there is much room for improvement in the conduct of the National Contests, and it will be one of the purposes of the Clinic to crystalize these improved plans.

Every school Bandmaster in this country should attend the January Clinic. But if you can't come, write. If you have ever participated in a band contest, regional, state, or national, you doubtless have definitely in mind what you consider weak points in the procedure, and have formulated ideas for the improvement of band contests generally. Send your suggestions to Mr. McAllister. Your idea may be the means of solving one of the many trying problems now under consideration.

But, better still, if at all possible to arrange it, attend the Clinic in person. Hear the 1932 band contest pieces played. Hear many of the proposed pieces for 1933 played, and help in selecting the most desirable numbers. Join in the open discussion of contest problems. Take active part in the reorganization of the Association. Be a charter member of a movement that is going to put the school band and the National Contest on surer footing than it has ever been before. It is your privilege and your duty to lend a hand.



● Mr.
Andersen

Phrasing

By
Arthur Olaf Andersen

Author of Many Books and Noted
Instructor of Music Theory

PHRASING in music means the proper observance of accent and punctuation. It is not different than is the intelligent reading of a literary composition. Take the following sentence concerning the painting of a sign over the doorway of an English Inn. The proprietor came outside to view the finished work of the sign painter and made the following criticism of the wording, 'The Pig and Whistle': "There should be more space between Pig and and and and and Whistle." No, the proprietor was not a stutterer. He was a phraser and his sentence makes

which is the shortest space in which a complete musical idea or melody can be expressed. Let us take a well-known tune: (See fig. 1.) Here we find an eight measure sentence. If we divide

division or rhythmic count. The measure is then our first consideration, as it contains the first indication of the pulsation, which is the heart beat of the music. The first beat in each measure is the emphatic impulse, the second the subordinate impulse; but the first impulse in each measure, while it should be stronger than the second, should not be too emphatic, as this would result in monotony. Rather should the first beat of the first and fifth measures be a trifle more accented than the first tones of the other measures. The accentuation would then indicate where the phrases begin.

Thus far we have spoken of measure, section, phrase and sentence, and now we must mention punctuation, or, as we call it in music, the cadences. These

(Continued on page 46)

Fig.

1



perfectly good sense if one only will phrase it as he did: "There should be more space between *Pig* and *and* and *and* (between) *and* and *Whistle*." This is phrasing in literature, and if it is not correctly done as to proper emphasis and gradation of word inflection it is meaningless and mechanical. Thus, in the simplest of melodies, accent and punctuation, which we call cadence, must receive our full attention in order to make the melodic sense clear to the listener.

How are we to be sure of the phrasing of a simple bit of music? First of all we should have some understanding of what constitutes a musical sentence,

it in half we get two four measure phrases. If we again divide the phrases we find we have four two measure sections. Thus the sentence is divided and sub-divided into four equal parts, each of which is a unit in the whole. Now we do some more division, this time of the sections, and we see that each section has two full measures. Each measure contains two quarter notes or their equivalent, which gives us the metrical

Fig.

2



Should A School Musician Know the Language of the Baton?

By Fred E. Waters

HOW many school band and orchestra directors have given this subject any serious consideration? How many take the time to explain the language of the baton to their organizations? How many directors have a definite and tangible baton technique, one which can be explained and understood by the student? What is the language of the baton?

The language or technique of the baton is a definite system by which the director conveys his interpretations to the organization being conducted. This does not simply mean the method of beating time, which is, of course, an important factor, but includes the use of the left hand as well as the proper poise for the various tempos and temperaments to be expressed in the rendition of music.

At a recent school contest, one of the judges remarked regarding one of the entries, "It's too bad that band is so

Author of the
Music Conductor's Manual

handicapped." When pressed for an explanation, he stated there were two very evident factors; first, the lack of confidence of the band in the conductor; second, the lack of knowledge in conducting by the director. No doubt this director understood the mechanics of the various instruments and had a general knowledge of instrumentation, as well as some idea of interpretation, but failed in the most important factor by not having a definite method of conveying that knowledge to the organization.

Therefore, it is evident that in developing a school band or orchestra, it is necessary to have a director or supervisor who is capable, one who understands instrumentation, interpretation and the language of the baton, and an organization that has been trained to read the conductor's interpretation as conveyed to them by the language of

the baton. The question that naturally presents itself is, how can this be accomplished? Each supervisor must study these subjects thoroughly, having definite ideas and putting these ideas into practice. The language or technique of the baton must be explained, so that each student will know just what is wanted and how to produce it. This brings us to the subject of this treatise, "Should a School Musician Know the Language of the Baton?"

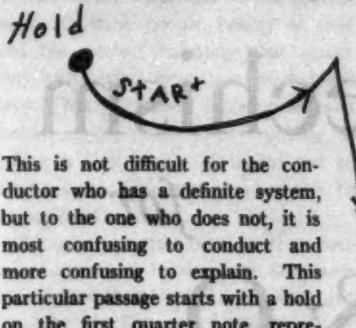
The football coach, in developing his squad, teaches them, among other things, the tricks of the game. Why? In order that they may take advantage of every opportunity presented in winning a victory. The same psychology is applicable in the training and developing of a school band and orchestra. Obviously the more the student knows regarding conducting, the better he will follow the director and the more confidence each will have in the other. It is the duty of the director to explain the method being used. Each movement of the baton should have a definite purpose and that purpose explained in detail. Suppose a complicated situation arises, which is often the case, something out of the ordinary, the director should give a condition of this sort serious consideration and decide definitely just how it is to be conducted and to explain it thoroughly, then direct

Fig. 1



it in the same manner each time it is played.

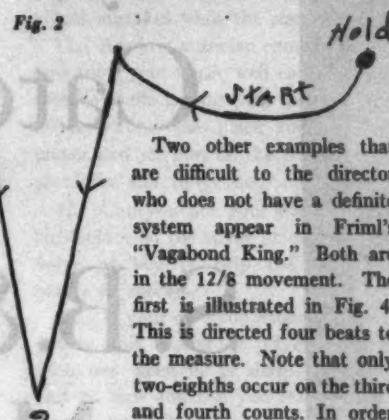
For example, the Largo 6/8 movement in "Attila" by Verdi. (See Fig. 1.)



This is not difficult for the conductor who has a definite system, but to the one who does not, it is most confusing to conduct and more confusing to explain. This particular passage starts with a hold on the first quarter note, representing the first two counts, the eighth rest represents the third count. As the hold is followed by a rest, the third count represents a cut-off beat, and may be conducted thus with both hands. (See Fig. 2.) The two dots represent the hold for one and two.

When the baton is stopped for any reason a preparatory beat is made when starting again. This, for convenience, we will call the start. Therefore, at the end

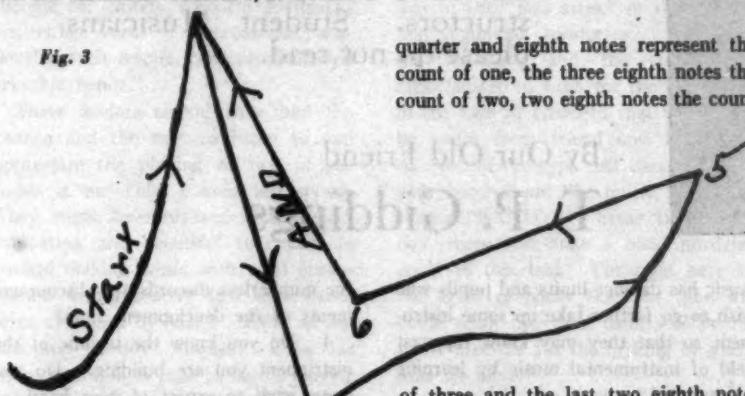
Fig. 2



wise the precision is lost. Therefore, the baton travels as in Fig. 3, starting from the point stopped on the third count in previous illustration.

Two other examples that are difficult to the director who does not have a definite system appear in Friml's "Vagabond King." Both are in the 12/8 movement. The first is illustrated in Fig. 4. This is directed four beats to the measure. Note that only two-eighths occur on the third and fourth counts. In order to maintain precision, this should be conducted as shown in Fig. 5, which will maintain precision. The first

Fig. 3



of the hold the start beat is made toward center and both hands brought down snappily, which causes a sudden stop on the count of three. The start beat is again used to bring the baton in position for the fourth count, and also serves to prepare the organization for the attack of the next chord, this being the count of four which is made down and slightly to the right. The fifth count is silent, the baton is swung to the right in position to make the sixth count, which is divided in such a manner that each note must be distinguished and played precisely, other-

quarter and eighth notes represent the count of one, the three eighth notes the count of two, two eighth notes the count

of three and the last two eighth notes the count of four.

The other illustration in the same movement is a break in time on or following the eleventh count. (See Fig. 6.) This is also four beats to the measure. In order to maintain precision and make the break precise, the 7, 8, 9, 10 and 11 counts are distinguished in the manner illustrated in Fig. 1. This will produce precision and a clear and precise break.

Fig. 4



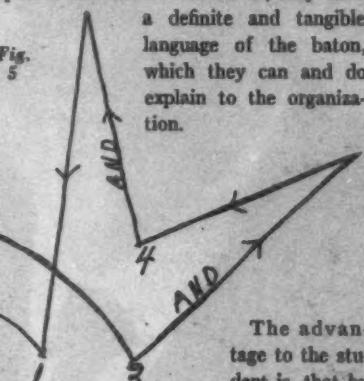
The purpose of these examples is to demonstrate the advisability of a definite and

tangible system which can be explained to and understood by the student.

Why do nearly all of the same bands and orchestras win the contests each year? Is it because these bands have brighter and more studious boys and girls? No. The potential ability of one school is equal to that of another, the difference is in the ability of the conductors. It will be found that the successful bands and orchestras are conducted by men who know instrumentation and have properly balanced organizations for the purpose of producing tone coloring and who understand interpretation, which enables them to produce the composers' intentions. Above all, they have

Fig. 5

a definite and tangible language of the baton, which they can and do explain to the organization.



The advantage to the student is, that by a method of this character each one will understand the language or technique of the baton and will follow the conductor with confidence, which results in more freedom of action and greater technique

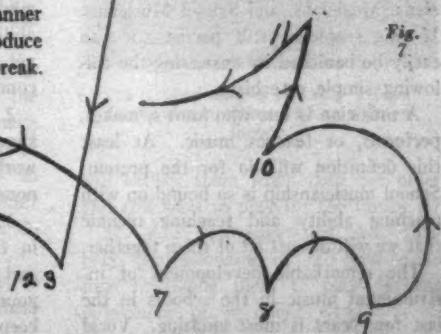
Fig. 6



on each individual instrument, thus producing a more perfect ensemble.

It is the opinion of the more successful school band and orchestra conductors that the school musician should know the language of the baton, as the more he knows of this subject the better he will follow, obviously the more successful the conductor will be.

Fig. 7





My Catechism for S. B. & O. Musicians

Note: This article is exclusively for Band Masters, Orchestra Directors and Instrumental Instructors. Student Musicians please do not read.

By Our Old Friend
T. P. Giddings

OME years ago, a paper on "School Music" was read at a supervisors' conference. This paper referred to an old sign on a grocery store, "Strictly fresh eggs, 60; Fresh eggs, 50; Eggs, 40," and went on to say that music was often similarly divided into Classical Music, Music, and School Music.

There still lurks in the minds of some a suspicion that musicians are also divided into three classes, Good Musicians, Musicians, and School Musicians. If this suspicion still persists, it can easily be banished by answering the following simple catechism.

A musician is one who knows, makes, performs, or teaches music. At least this definition will do for the present. School musicianship is so bound up with teaching ability and teaching technic that we will discuss all of them together.

The remarkable development of instrumental music in the schools in the last few years is most amazing. Vocal

music has distinct limits and pupils who wish to go farther take up some instrument so that they may know the vast field of instrumental music by learning it first hand.

Catechism

1. Do you know and believe that musical ability is but the ability to pay close attention and govern yourself accordingly, or are you one of those misguided souls who believe that musical ability is just born and will appear or not as willed in advance and so are not concerned with building it?

2. When musical ability does not show early and well, do you keep on working or do you just say, "there is none here," and cease from toil?

3. Do you know the various steps in the development of musical ability and have you the patience to build up your ensembles from the beginning and keep your temper and patience through

the numberless discords and discouragements of the development time?

4. Do you know the technic of the instrument you are building? Do you know what to expect of your band, of your orchestra, of your instrumental class, of all your instrumental ensembles at every stage of the game?

5. Do you know the technic of every instrument that scrapes, toots, or pounds, and know just when the technic is right at every stage?

6. Are you a constructive musician, able to build up a machine that will make beautiful music? In this case the machine is any sort of an instrumental ensemble. Can you build up a fine machine and then play upon it with the fine artistry that will attract every one in the ensemble to do his best work and make the ensemble better at every rehearsal?

7. What kind of a musician are you? Are you a rhythm demon and does music that "goes" satisfy you, no mat-

ter how it sounds? Unfortunately there are many of these "rhythm fiends" at large in the schools in the instrumental as well as the vocal end of the profession. To these people, beauty of tone and the perfect harmony that comes only with perfect intonation are a closed book. Many of them have never even looked at the cover to say nothing of taking a look inside. One has but to attend a band or orchestra contest to know what is meant.

Recently at a state band contest, there were dozens of bands, each one more out of tune than the last. Presently the band leaders were called together to be talked to by the judges. The first one rose and said, "Gentlemen, there is such a thing as intonation, a fact of which you all seemed to be sublimely unconscious." It was a brave and possibly tactless thing to say, but, alas, it was true. I never heard so many discords under one tent in my life. Band after band with nothing that sounded like music, only rhythm's regular pound. It was but another phase of the savage beating his tom-tom before harmony was ever thought of. Surely, school music teachers, either vocal or instrumental, who develop such results, can only be called "rhythm fiends."

These leaders should have had the chance and the ears to listen to and appreciate the playing of two of the bands at the Tulsa contest last spring. They might have realized what perfect intonation and beautiful tone can do toward making music with wind instruments. Unfortunately these same bands were criticised by many leaders as not sounding "bandy" enough. Until far more attention is paid to legato playing and perfect intonation, the instrumental side of school music will never develop as it should.

8. Are you a quick musician? Can you read music rapidly enough to detect mistakes in the ensemble instantly and not miss any? Can you tell when a part is played incorrectly and correct it so quickly that the ensemble will not have to stop while you grope for the offending part?

9. Can you detect the mistakes of individuals in the ensemble or do you hear only the mistakes made by the different groups? If you are not able to do this you will never build up a very fine ensemble and the pupils will lose their interest.

10. Have you the strength of mind to let your ensemble run itself while you go about among your players and

help where help is needed? Have you the technical skill to SEE as well as HEAR the mistakes the individual players make and correct these individual mistakes while the rest go on?

11. Are you musician enough and do you know your music well enough to be able to walk among your players and instantly find the place for the lost player and set him on the track? You should be able to do this.

12. Can you put your finger on the right place on the string or on the right valve or key to help the struggling player to success?

13. Is your ear good enough to allow you to walk among the players and tell each one when he is sharp or flat or fast or slow and can you teach him to correct his mistakes quickly enough so that he will not spoil the ensemble? If you can, you are a fine musician and are making fine musicians of your pupils. Your ensembles will make fine music and the appreciation side of your work will be high.

14. What is your ideal of how instrumental music should sound? Is it that of the "jazz artist" or that of the fine symphony conductor? Have you the backbone and the constructive musicianship to work for the right ideal in the face of criticism that will surely be yours from friend and foe alike? Are you of the type that dares to make your band sound like music instead of simply "BANDY?" Some time, some day, there will arise a band musician equal to this task. For right here let me again prophesy that the time will come when the wind band will be the finest medium for the making of music that we have.

15. Are you musician enough to know and appreciate the fact that real legato is not only possible to wind players but that it will make for lovely music as nothing else will?

16. Do you know the vocal end of the game sufficiently well to use it as the foundation for the instrumental work in your schools? If not, you are missing a good bet.

17. Are you musician enough to be able to teach several instruments of the same or different kinds at the same time? Are you teaching your band or orchestra all they need to know in technic as well as music all the time? This is the coming way and soon no other teaching will be tolerated.

18. Are you musician enough to make your work so attractive that there will be no disciplining to do?

19. Have you the sensitive musical ear that will not tolerate any other sounds but music in your classroom? Have you the tact to get this over to your players so that they in turn will tolerate nothing less than perfect, quiet, order?

20. Do you realize the importance of your work? Do you realize that the instrumental side of the school music is very likely the best education now available for the wise use of leisure time? The following incident may help you to see it.

Some time ago several of us visited a state reformatory to hear the band rehearsal. The band leader, who had been there eleven years, told us that in all that time only three of the inmates had ever played an instrument before they were sent there. When asked the reason, he gave this most significant answer, "These men neither work nor play or they would not be here." This was a most enlightening answer and one that all those doing instrumental work in the schools would do well to heed.

21. What is your ideal of your work? Is it just for the momentary enjoyment or do you insist that the pupils play well enough so that their ability



... And this is the way I look in the Summertime at Camp Interlochen.

will satisfy them when they are older and still want to play for the fun of it?

22. Are you suggesting that they play professionally or are you quite firm in telling them to play for the enjoyment of it only?

(Continued on page 38)



Photo No. 14

Photo No. 15

Photo No. 16

Knights of the Baton

Another Chapter in a Series of Articles
on "How to Twirl"

WELL, how are you getting along with your twirling lessons? Have the pointers given in my previous articles been clear and understandable, and have you been able to put them into practice? I have received many letters from students in regard to these articles, and I want every reader who is interested in learning to twirl to feel free to write me about anything that is not clear, or any features that you would like to have touched upon in future articles.

During the winter months when it is frequently difficult to practice out of doors, not only because of the discomfort, but because the cold tends to stiffen the hands and fingers, rendering them incapable of rapid movements, you can still continue your practice in-

By
L. R. Hammond

*Drum Major, Elmwood Park, Ill.,
American Legion Drum and Bugle
Corps, Post No. 686*

doors. Confining yourself at first to the simpler movements and with reasonable precaution you need have no fear of damaging the walls or furniture.

Another thing I would like to suggest to my "Knights of the Baton" is that you clip these lesson pages, paste them on a large cardboard in order, then hang the board on the wall while you are practicing so that you can watch the photographs and follow the arm and

hand positions necessary to accomplish the various feats. I am sure you will find this method very helpful.

Our next movement is to pass the Baton around the neck. This can be done either from the two hand spin (photo No. 5, October issue) or the wrist twirl done at the right side (photo No. 4, October issue). To do this from the two-hand spin, we will reverse the motion of the Baton to give us a better grip. After giving the Baton one-half turn with the left hand, instead of grasping Baton palm down with the right hand, let the Baton fall into the right hand, palm *up* and below the balancing point, ball to the right. Now let go of the Baton with the left hand, at the same time bringing right hand up with a snap and turning hand



Photo No. 17

over to palm down, allowing ferrule end to fall toward the ground. Now the Baton will roll over the back of the hand. At the same time, snap the hand back to palm up, allowing Baton to fall into hand, but the hand must travel toward the ferrule end, while you are turning your hand up. Do not grasp the Baton at the same point you started from, or even at the balancing point. The reason for this is to get a long hold on the Baton to pass around the neck. If you hold the Baton too near the ball end, the ball



Photo No. 18

is apt to hit you on the chin, after passing around the neck.

After you have grasped the Baton in the right hand, palm up, ball to right, turn the hand over as far as you can, then reverse the twirl with the wrist, allowing the ferrule end to pass to the outside of the forearm. Raise your arm and pass the Baton around the neck at the same time pushing ferrule end to the back with the wrist and letting loose the grip.

Photo No. 14. Now, as the Baton comes around the neck bring right hand down in front, palm in, and up, left hand coming off hip to palm up, and catch the Baton. It will naturally fall into position, as shown in Photo No. 15.

Then you can go into the two hand spin or toss the Baton under the right arm. To do this hold Baton as in Photo No. 15. Swing the left hand out and to the right, at the same time putting index finger over shaft, bring the right hand up to the side, Photo No. 16. Now push up and forward on the ball end and in and down with

the left hand (this is done

right hand and grasp the Baton right at the ferrule end for a halt; or better yet, toss the Baton in back of you and catch it with the left hand. I may illustrate this movement with a photo later.

Now getting back to Photo No. 17, instead of throwing Baton in the air, we will prepare for the forward thrust. To do this, allow the ball to hang as low as possible by keeping the arm close to the body. Now take a long step forward with the right foot, bending the knee and halt, holding that position. At the same time step forward, bring the right forearm up and forward with a jerk, causing the Baton to fly straight out in front of you. Now, as the Baton is going forward in the air, reach out as far as you can with the right hand and lean forward, and grasp the Baton at the tip. Photo

(Continued on Page 33)

Photo No. 19

with the index finger), giving the Baton a flip in the air for a half turn. This will cause the ferrule end to fly under the arm. As soon as you let go with the right hand, bring the arm across the body and you have the Baton firmly under the arm, Photo No. 17.

From this position you can throw the Baton in the air by bringing up the forearm with a snap. You can also throw the Baton in the air from the first position, Photo No. 16, but the Baton will twirl in the opposite direction. A very pretty movement can be done from this throw. After you have thrown it into the air, not very high but a little forward, reach up with the

Photo No. 20



Photo No. 21



Come Ye!

To the National

Band Clinic

By A. R. McAllister

President, N. S. B. & O. A.

THE first Band Clinic of National scope is offered at the University of Illinois with the cooperation of the Band Division of the National School Band and Orchestra Association, January 6, 7, 8 and 9.

This assemblage is charged with the disposal of so many matters of importance to school band masters, instrumental supervisors, and school officials, concerning bands, band music, contests, management, etc., that it is difficult to say which is of greatest importance.

This will be the first national meeting where there will be sufficient time to discuss and pass intelligent judgment upon important issues without the band masters' attention being diverted from same by his responsibility to his own group of participants, or having same rushed through in time for a parade, etc.

We are all interested in hearing the 1932 contest numbers, and ample time has been allowed for the playing of same by the Concert Band, the First Regiment Band, and the Second Regiment Band of the University of Illinois, under the direction of Mr. Harding and his assistants, assisted by visiting conductors.

Round table discussions are planned to follow each session so that the benefit of the suggestions and experience of those present can be shared. Also, suggested numbers for the 1933 list will be played so a more intelligent opinion on same can be expressed by the band masters concerned.

A questionnaire will be sent to every band master who is interested in attending if he will send his name and

Urbana, Illinois
January 6-7-8-9

address to Mr. A. A. Harding, Room 12, Band Building, University of Illinois, at Urbana, or to A. R. McAllister, 904 Second Avenue, Joliet, requesting same, which will enable him to express his preference on numbers from the 1932 list, and his suggestions for the 1933 list.

Another matter of paramount importance is the re-organization of the Band Division of the National School Band and Orchestra Association, and the assuming of a large share of the responsibility of the National Band Contests.

The desire and necessity for this is unanimously acknowledged by the leading band masters, who, at the suggestion of their school officials, have held several meetings, by the Committee of Instrumental Affairs of the National Music Supervisors Conference, who have to date assumed the responsibility for the contests; and the president of this association as well as the band instrument manufacturers through the Bureau for the Advancement of Music.

Many school officials feel that there are too many "fingers in the pie," and an effort will be made to evolve a co-operative plan whereby the good accomplished to date can be retained, and a plan to meet 1932-3 conditions which will more nearly satisfy all concerned agreed upon.

To accomplish this, a committee on re-organization including a school superintendent, an instrumental supervisor, a director of music and official of the Supervisors' Conference, three active school band directors, and the president of the N. S. B. O. A. will submit a ten-

tative plan which will be discussed and officially adopted by delegates from each state. The delegates will consist of the directors of the band division of the N. S. B. O. A. unless other delegates are selected to act in their stead by state organizations.

Many topics of interest will be presented by various speakers of authority on bands. All of the facilities of the wonderful University of Illinois Band Department will be placed at the disposal of the guests.

An earnest effort is being made through invitations, magazines, publicity, etc., to reach all interested band masters. Mr. Harding and the University of Illinois join the National School Band Association in cordially inviting you to be present, no matter how an invitation reaches you.

In order for Mr. Harding to provide the proper facilities, it is necessary to know approximately how many will attend. Write for a questionnaire and program, which will be cheerfully sent if you think you will attend. This will entail no obligation.

The registration fee of two dollars is the only expense attached to this four-day clinic—plus, of course, your personal expenses. Urbana and Champaign have good hotel accommodations, and if desired, Mr. R. F. Dvorak, Chairman of the Reception Committee, will reserve rooms in private homes.

THE PROGRAM

Wednesday, January 6, 1932

1:00 P. M.—Registration of band
(Continued on page 37)

"I take my Pen in Hand"

TRUE musicians will always remember that the harmony of happy lives is greater than the harmony of music.

Such a cold, cruel, heartless world this is; and how swiftly down the slippery slough of selfishness men glide. Located in the heart of a great city, aloof from the struggling masses, and secure in its place by the patronage of those in ease and opulence, was a great hotel. A call from this hotel went out on December 25th for four hundred taxicabs to bring guests to a sumptuous banquet. And the taxicabs went into every part of the city and brought back a great lot of humanity which was seated in the immense dining rooms under the soft enchanting lights of bewitching artistry round a richly laden dinner table; while the great Christmas tree, heavily laden with toys and treasures was visible in its myriads of colors in the alcove above.

Outside, the cold, bleak winds, carrying merciless snow, searched out and entered every crevice and crack in the dwelling of the poor, and added but another awful aspect to the cheerless desolation of the cold hearts, while it rattled the empty dishes on the bare tables and moaned alone through the barren rooms. But the people complained not for they were the guests of this great hotel seated in warmth and comfort around the festive table, partaking freely and heartily of that old wonderful yuletide spirit of peace on earth and good will towards men.

A fraternal lodge, long acclaimed for its clannishness, its indifference, its snobbishness, all unknown and unheralded found a way to deposit hundreds of baskets filled with goodies and food and toys and clothing, on the doorsteps of the poor.

Four of those demoralizing dens of dollar grabbing gave free shows with wonderful pictures, fruit and candy to all who would be their guests on this day. And those selfish hard-hearted

union musicians who wouldn't play a minute overtime without double pay, sat all day in the pits with double membership, donating their services entirely for the good of others.

A soulless corporation, which has no heart except a gold one, placed a big Christmas tree on a down town corner where an old fashioned Santa Claus gave skates and sleds and drums and dolls and candies that the spirit of Christmas might gladden the hearts of the "least of these."

A man in our town has never been known to go to church, and who gambles a bit sometimes, was seen to bring to his home several poor, ragged little kiddies and provide them with a dinner and presents such as only a big heart knows how to set forth.

These and many more. And as we look around us we realize that this world is such a cold, cruel heartless place and how swiftly down into the slough of selfishness men slide. What has this to do with music? Greater than the music of bands is the harmony of happy lives. Far better to wreck the former than to mar the latter.

* * *

FOLLOWING is a list of musical definitions which I published almost twenty years ago. Many of you have since become familiar with them as they have been republished many times in many papers, and are now classics in their line.

P—Pretty or punk.

PP—Pretty Punk or Pound Plenty.

MF—More Feet.

FF—Full of feet.

FZ—Top of a soda water bottle.

D. S.—Don't sing.

D. C.—Don't choke.

Ben Marcato—Name of a foreign band leader.

Andante—An Dante, our country cousin, Slow.

Allegro—Al—Legro, a fast young shiek.

Con Brio—A friend of Con Somme.



● *Says*
Ed Chenette

Cadenza—A part put in to use up the surplus breath of the longest winded player.

Fine—A term designating what a composer thinks of his number.

Fox trot—A Misnamed composition. Should be, "Cow Canter," "Llama lope," or "Cobra Contortions," for a fox trots gracefully.

March—A short musical composition found in the red books. It is usually used to start a rehearsal so the boys can blow their heads off and be no good the rest of the evening. Here the boys substitute noise for music, and the first man getting to the bottom of the piece is declared the winner. On the street a march is used to show off the antics of the trombone section.

Waltzes: May be of varied lengths, all of which are too long. A waltz

(Continued on page 40)

Vibration

*—Is Lloyd Loar's Intriguing Subject
in this Installment of His Series on*

THE activity in musical instruments that produces tone is vibration, and vibration itself is merely motion. It is self-evident that to produce motion of any kind some sort of energy is necessary, it is impossible to get something for nothing even in music. But the sort of motion that produces tone or sound, including noise, is different from the motion with which we are familiar in other activities.

Sound-producing motion or vibration is caused in this way. When any material is at rest it is in a state of balance; all the forces that act on it, gravitation, the attraction between the particles that compose the material, any uneven distribution of its own weight, are equally balanced in the effect they exert on the material. If something is done to disturb this balance the material undergoes a rapid and minute change of condition that is the result of these forces trying to again reach a state of balance so the material can be at rest. In this process first one force will be in the ascendency, then another; one will pull it back to its position of rest and on past it and then another will pull it back again and also past, and this motion or activity is what is known as vibration.

When a block of wood is struck with a hammer the "balance" of the wood is upset, its instant attempt to restore a condition of balance causes it to quiver or vibrate for a short time, and the vibration makes a sound that will probably be noise. We will see later how this vibration is able to affect our ears and cause them to hear what we call sound.

If this vibration is irregular, the motions of the material being of different lengths in time, then the units referred to in the first installments as making up sound are also irregular and the sound produced is noise. It is obvious that in planning a musical instrument of any type the first considera-

The Acoustics of Musical Instruments

tion is to have its vibrations of a regular pattern so that the sound produced is music and not noise. This, however, is not at all difficult to do. The production of noise instead of music by musical instruments need handling usually from another angle. Any material that will vibrate regularly and produce tone can also be made to vibrate irregularly and so produce noise, and if the player is unskilled or careless this sort of musical instrument control is very apt to be occasionally exercised. With modern musical instruments it is usually up to the player rather than the manufacturer to see that noise is not produced and that tone is.

THE relationship between vibration and what we have already seen concerning the characteristics of tone is just as definite and logical as it is in this matter of irregular or regular vibration and noise or music. If the vibrations are strong and cause the vibrating material to move some distance on each side of its point of rest, then the vibrations have more amplitude and the tone we hear has more intensity. Likewise weaker vibrations that move less far produce a tone of less loudness or intensity. If the vibrations are of a simple pattern, moving smoothly and without interruptions, the tone is also a simple one like that given by a tuning-fork. If the vibrations are of a complex pattern, such as is caused by compounding or joining together a number of vibration rates, then the tone we hear is also complex.

A tone of the character described in the previous installment, with a large number of partials, could be produced by such a vibration; or the joining together of different tones to form the notes of a chord to be produced by one sound-board, as in the piano, would also require a complex vibration pattern on the part of the vibrating medium to represent all the notes. It is obvious that the rapidity of the vibrations determines the pitch of the tone given.

We can now extend the definitions of the three chief characteristics of tone and say that: The rapidity, or the length of time for each vibration, or the number of them in a second determines pitch. The amplitude of the vibrations determines the intensity. And the shape of the vibration pattern determines tone-color or timbre.

In all standard musical instruments the balance necessary to furnish vibration is secured artificially. That is, strings and sound-board are so arranged that they press in opposite directions with equal force, or else a column of air is arranged so that it supports the weight of the atmosphere and pushes back against this weight with a force equal to it. Then when the player plays on the instrument he disturbs this balance, in the process of regaining it the necessary parts of the instrument vibrate and tone is produced.

Sound Waves

IN order for this vibration to cause the sensation of tone it is necessary that it reach the ear, and it does this through the air. Of course every-

one knows what air is, but there are some things about it, and especially in connection with its suitability for allowing us to sense musical instrument tone, that are perhaps not ordinarily given much thought. In the first place its presence is necessary to the continuance of life as we know it. This means that where ever there is human life there will be air, and certainly that where ever musical instruments are played by musicians there will be air. Then air is under a constant pressure caused by its own weight. It seems to have no weight at all, we are not conscious of it having any at least; but the total weight of the shell of air that surrounds the earth is enormous. This shell is many dozens of miles thick, and near the surface of the earth where the weight is greatest, it presses on everything with which it is in contact with a force of about fifteen pounds to the square inch.

When any substance vibrates, it, of course, moves into and away from the air in contact with it. If the substance is large enough so that there is an appreciable amount of air in contact with it this disturbance may be considerable. Now when a listener is in the vicinity of a musical instrument the air between them is pressing on each with exactly the same force. It is correct to say that a balance exists between the two. When the musical instrument is thrown into vibration this balance is upset, as the instrument vibrates into the air a pulse or wave of motion travels through the air in every direction. As the instrument vibrates away from the air another pulse travels through the air in every direction. The first pulse is a pressure pulse, that is, it presses against everything with which the air is in contact.

The second pulse is a rarefaction or suction pulse and exerts a slight pull on everything with which it is in contact. The two pulses together constitute one sound-wave. It can easily be seen how this combination of pressure and pull in the sound-wave will be an exact duplicate of what the musical instrument is doing. No matter what is the frequency, amplitude, or shape of the vibration, it will be faithfully represented in the sound-wave. A small portion of this air is in direct contact with the ear-drums of the listener. Consequently the ear-drums are pushed and

pulled and made to exactly reproduce in miniature what the musical instrument is doing. They are made to vibrate in exactly the same pattern and frequency as the instrument, and with a varying amplitude that corresponds to the varying amplitude of the instrument vibration. The ear-drum is connected to a complicated apparatus in the inner ear and through it reaches the auditory nerve and the brain where it is translated into what we call sound.

SOUND-WAVES have a certain speed as they travel through the air. This depends on the air itself. Anything that makes the air more dense, as the expansion caused by heat or the absorption of moisture, causes the wave to travel faster. Anything that thins out the air, as cold, lack of moisture, or a great height which means less weight and less compression of the air, causes the wave to travel more slowly. With these conditions as they are in the average number of instances sound-waves travel about 1120 feet a second. Sound-waves lose strength very rapidly. They spread from their source in the form of a globe, if they are not interfered with. Within a few feet of a musical instrument this globe would be but a few feet in diameter and the push and pull effect of the sound-wave would be strong.

Two hundred yards from the instrument this globe has become four hundred yards in diameter and has a circumference of about three-quarters of a mile. The same amount of energy that at first had to move but a small amount of air is now called on to move a tremendous amount of it, consequently it is not moved nearly as far and so an ear-drum two hundred yards from a musical instrument is pushed and pulled so faintly that the tone is weak. It is for this reason that music is usually heard to the best advantage in an auditorium planned for that purpose.

By confining the sound-wave to a reasonably small area not so much of it is wasted; then the confining walls of the building also reflect the pulses of the sound-wave back and forth so that the original wave can be said to be used over and over again. If this reflection is continued for too long a time each sound-wave will confuse those following it and we are conscious of an



Lloyd Loar, M.M.

Lloyd Loar, M.M., Noted Acoustical Engineer and Lecturer at Northwestern University on the Physics of Music.

echo or reverberation that makes the room undesirable for music and gives it a quite common complaint known as "poor acoustics." This can be avoided by intelligent planning but the details and reasons of such planning are hardly within the scope of musical instrument acoustics and so will not be dealt with here.

Our next installment will deal with string and air vibration as used in musical instruments.



Laura Barron
Rochester, New York

A *Fifteen Year Old* Piano Teacher

By Ella H. Mason

CAN you really get good results in class piano teaching?" I wonder how many times this question has been put to me. And always I feel like answering as did the old maid who received a proposal by mail, and, finding at the telegraph office that she was allowed ten words in her reply, wired "Yes, yes, yes, yes, yes, yes, yes, yes, yes, yes."

But, enthusiastic as I may be with my affirmative answers, the "proof of the pudding is in the eating." Only by following up enough cases of pupils who have taken class piano lessons can we judge the merits.

My first piano class pupils were in the public schools of Rochester, New York, twelve years ago. During the years that followed, hundreds of boys and girls began their piano study in my classes. I wish I could take you to visit many of them—to hear them play and to talk with them about the different activities into which their piano

work has led them. But since such a tour is impossible, suppose I just let you read a letter which recently came to me from Laura Barron, one of my many pupils who have continued to keep me in touch with their work since I left the city.

Laura started piano class lessons when she was in the sixth grade. She was one of a group of eight pupils who began together that year with an hour lesson a week. There was nothing remarkable about this class. They were simply good, average pupils. In the following years, the class changed considerably. Some were transferred or discontinued and were replaced by other pupils. Laura remained as long as she was in that school, and then came back from high school to continue her lessons.

The fifth year of her work was, to me at least, the most interesting of all. When she began her lessons that fall, she asked me, with considerable

embarrassment, whether or not I would laugh at her if she told me she would like to teach a couple of children who lived on her street. Would I laugh? I should say not! My own first teaching was too fresh in my memory. Quickly there sprang to my mind the picture of myself, many years earlier, scouring through our neighborhood, pouncing upon unsuspecting youngsters, and begging them to take lessons of me, free of charge. When I had once located a victim, I dragged him into my house, from which he came forth several hours later, dazed by the ordeal of having had to sit beside me while I told him everything I knew at that time. Needless to say, I never was able to corral the same child twice.

And now, earnest eyes were looking into mine, and I realized that this girl had the stuff of which real teachers are made. Of course, she could instruct these children, and I would help her. Fortunately, Laura's class came between

four and five in the afternoon. After five o'clock that night I helped her prepare an outline plan of a first lesson as I would present it to the seven-year-old boy she had in mind. The next week she told me what success she had, and on the basis of her report we planned the second lesson. A month later she brought her pupil to school. With breathless interest the four girls who were Laura's classmates listened to his playing and made suggestions for his future needs. After four weeks the little pupil came again, and we could see that he was on the right track. Soon she had a second pupil, then a third. And so, eagerly following the suggestions on lesson plans and profiting by every constructive criticism on the playing of her little pupils, Laura made her start.

Then I went to New York, and Laura, by this time a junior in high school, went to the Eastman School of Music to continue her piano lessons. Here she had—for the first time in her life—private lessons, a half-hour period a week. It was in September that she entered the Eastman School. In March of that year, when she was fifteen years old, she wrote me the following letter. I have sent it to your editor just as it came to me, without cut or a change, as I believe you will be interested in hearing about her work in her own words.

Rochester, N. Y., March 15, 1930.

Dear Miss Mason:

My work becomes more interesting every day. You can't guess what I'm working on now! Sonatinas. They're so much fun to do because there's so much variety. They're just like little Symphonies, with their different movements. I only wish I had more time to spend on my music, but I'm looking forward to the summer when I can spend most of my time there.

I don't think there's anything that I enjoy so much as my pupils, with their many successes and difficulties. I have a new pupil now, who had taken about two years before she came to me. She said that the other teacher didn't do her a bit of good. But, Miss Mason, you should be with her at her lessons! I don't wonder. As far as I can find out, she did just about as she liked, practiced when she wanted to, etc. But I think her mother put her foot down, that she must practice before she came to me. She doesn't even know the fundamentals that a seven-year-old

SINCE 1929, Miss Ella H. Mason, who for nine years successfully conducted piano classes in the public schools of Rochester, New York, and has given method courses in various universities, has been the piano class specialist of the National Bureau for the Advancement of Music. Music students, teachers and school officials are invited to write to her for advice or information on the subject of group piano instruction.

The following four publications, prepared particularly for those interested in piano classes in the public schools, are available.

The Guide for Conducting Piano Classes in the Schools, which was prepared by a committee from the Music Supervisors' National Conference, discusses in detail the principles underlying the piano class movement and also gives definite suggestions for the inauguration and instruction of classes. Although it was prepared as an aid to those giving instruction in the public schools, it contains valuable information for the private teacher as well. Cost 10c.

The National Survey of Piano Classes in Operation contains reports from 250 questionnaires which were received from those who have had actual piano class experience. Since these reports come from all parts of the country, they reflect a national opinion as to the value of the classes. Cost 15c.

The Supplement to the National Survey of Piano Classes in



Operation contains reports from the directors of music in twelve cities where the piano class work has been outstandingly successful. The different organization plans used in these cities suggest many possibilities for carrying on group piano instruction. Cost 5c.

Shall Piano Class Instruction Be Given in Our Schools contains opinions of well-known educators, orchestra conductors, concert pianists, etc., regarding the value of piano class instruction in the public schools. Cost 5c.

Any one pamphlet will be sent without charge, but the actual printing cost is asked for duplicate copies, or where more than one pamphlet is ordered at any one time. In case several different titles are requested, the most expensive one will be sent free of charge.

should know before he tackled his first piece. Can you imagine a girl twelve years old, having taken lessons for at least two years and not knowing the lines and spaces, what the time signatures mean, the key signatures, and such simple things? She is doing "Rose Petals," by Lawson, now. And she certainly can do it beautifully. She brings out the melody in the left hand with an excellent tone. But when I suggested phrasing it, she asked what I meant.

You remember the girl about whom I told you once before who was so uninterested in music? At last I have her interested. I found out that she was interested in the composers and the things behind the music. So I suggested she start a scrapbook and get together such information. Immediately she was interested. And now she is doing much better work and practices her hour regularly. She is working on Loeschhorn's Opus 65,

(Continued on page 47)

A Ten Dollar Lesson in Trumpeting

The Fourth of a Series

By W. W. Wagner

Do you place the mouthpiece of your trumpet on the side of your mouth instead of in the middle? If you do then you have often wondered how you could change to the center or if it would be to your advantage to change. Let me tell you why you should make this change and how to do it.

To play on the side of your mouth looks bad and requires more effort to produce the same results which would be forthcoming had you developed your embouchure in the center of your lip. It

The Loesch boys, Buchanan, Gregory, Richard, Malcolm, and Harrison, members of the Monrovia, Colorado, High School Band.

is the principle of the lever. If the fulcrum is in the exact center, the power of the lever is equally divided, but if you move the fulcrum away from the center, a greater amount of effort is placed on the short end of the lever to lift a load on the long end; and so it is with the lips. By playing in the center you not only equalize the load on your lip muscles but you will play more easily and will play better.

But there are difficulties to beset your path and this writer would not advise anyone to make the change unless you make up your mind that you will encounter trouble and that for a number of weeks you will be struggling to develop a new embouchure. On the other hand, the trouble is well worth while because of the ultimate benefits of proper lip position and because it will permit you to start out in a correct manner, putting aside old habits (too much lip pressure, etc.) and developing the proper methods of lip control.

Now let us suppose that you have fallen into the habit of playing on the right of the center of your lips. If you attempt to play in the center you complain that it does not "feel right" and immediately slip back to the right side again. It is very rare that the change can successfully be made by simply forcing yourself to make the change in



this way. So we will go to extremes. Let's spend not less than a week or ten days practicing diligently each day but we will play on the LEFT SIDE and not in the center. Or if you are in the habit of playing on the left side we will change to the right side. In other words, we will shift to the opposite side and not to the center. The student must not use his old embouchure at all during this transition period but do ALL of his playing on the side opposite to that which he had formerly used. Keep this up for not less than a week and not more than two weeks—usually 10 days is enough.

After this has been done it will no longer "feel right" to play on the side which you formerly used, and the new embouchure which you have been using for the past 10 days has not developed so that it "feels right" either. Now is the time to change to the exact center and to keep it there. Almost every beginner starts his playing by placing the mouthpiece in the center but unconsciously make the change to the side. Concentrate your mind on the fact that from this time on your embouchure must stay in the exact center of your lips.

Since you are now, in effect, beginning over again, perhaps a word in regard to lip control would not be amiss. First of all let us keep in mind that the old method of "smiling," that is stretching the lips to a smiling position, is wrong. Put your lips together as you naturally would in repose and then roll them in so that but a small part of the red of the lips is showing. Now tighten the lip muscles so that the lips remain firmly in place. Now attempt to make the lips buzz by articulating sharply with the tongue. Do not yet put your mouthpiece to your lip just a little. Remem-



W. W. Wagner

One of America's foremost trumpet teachers

ber that it is the upper lip that does the vibrating against the lower lip.

Practice this for a number of days and then use your mouthpiece only. I would recommend using the mouthpiece for daily practice for at least a week

until you have very definitely developed a sufficient embouchure to vibrate your lips UNDER CONTROL, that is, to play any given tone on the mouthpiece at will. Remember, your lips are not stretched but are puckered.

Now in order to control the pitch of the tone (to raise or lower it) you have only to move your lower lip ever so slightly. The movement of the lower lip should be at the point of the embouchure only. Tighten the lower lip and press it slightly against the upper lip in order to raise the tone, relax to lower the tone. There should be enough pressure of the mouthpiece but not too much pressure to shut off blood circulation and fatigue the lip. Very little pressure should be applied to the lower lip if it is to function as mentioned above. The lower lip must be free to move instantly and freely if the tone is to be under control.

You have read how this is to be done but you have yet to do it and go through the hours of practice and discouragement which only perseverance and patience will take you. My advice is to make no attempt to change your present method to the one suggested herein unless you make up your mind in advance that the way is beset with difficulties but worth the effort. It is better to continue to play as you have, poorly perhaps, but in blissful ignorance, unless you want to get out of the rut and be more than just a member of old John W. Blowhard's family in whose generations many a blood vessel has been burst on a high C. Be content to play in a very ordinary way—continue to have difficulty with high notes and fatigue—either that or pay the price in practice and patience in learning to play correctly.

"SOME time ago there appeared in The SCHOOL MUSICIAN an article by Frank J. Loesch, a member of President Hoover's Crime Commission, entitled 'Teach a boy to blow a horn, and he will never want to blow a safe.' The band director of Montrose, Colorado, went out the next day, after reading the article, and sold a horn to each of Mr. Loesch's five grandsons. These boys are the sons of Mr. Richard Loesch and Mr. Joe Loesch of Montrose, and we hope they will never be as proficient in blowing safes as they are in blowing these horns. In fact we would like to assure their grandfather that these boys will never blow safes." *Loyde Hillyer, Director, the Montrose, Colorado, High School Band.*

New Rules and Required Numbers for the **1932 Illinois State Band Contest**

Submitted By M. M. Rosenbarger, President

WHEN boys and girls step up to compete for solo honors in the Illinois State Contest next spring, they will be shorn of every vestige of rank, prestige, or any form of distinction that might tend to subconsciously influence the opinion of the judges.

Neither will there be a "First Prize" winning band. Several bands may win the distinction of being first-class. Many others second and others, third. This is all in line with the drastic changes made in state contest rules at the last meeting of the Illinois State Band Association held at the University of Illinois in November. The three new rules, as adopted by the Association, are:

1. Bands will be limited to 90 players in Illinois in 1932 to conform to the national rule.

2. In the solo and ensemble contest, contestants will not be permitted to wear either their uniforms or medals. Plans are being worked out to have players in these contests judged by numbers instead of by names—neither name of boy or the school from which he comes to appear on the grade card. Furthermore, no contestant is to write anything on his music which will tell his identity or the name of his teacher. Penalty for doing this will be disqualification. Players in bands on the contest stage will be permitted to wear only medals won in competition in the state and national contests, and which were awarded by the Illinois School Band Association or the Bureau for the Advancement of Music.

3. The rating system for bands in district and state contests in Illinois will be as follows:

The committee on the Revision of

the Awards and Winners in the several classes of bands for the Illinois district and state contests recommend the following:

That the method of announcing winners be changed from first, second and third, scored on a percentage basis, to three divisions designated as first division, second division and third division.

All bands of superior quality to be designated for the first division by the judges, as compared with the former method of grading, and all will rate first place. All bands of second division calibre will go in the second division, and will rate second place as compared with the former method of grading. All bands lower than second division rate will be placed in the remaining third group and rate third place as compared with the former method of grading.

It is estimated that roughly twenty percent of the bands should be division one, forty percent division two, and forty percent division three. This is not a hard and fast rule, but only an approximate guide.

A judge may determine the rating of these bands for their own individual guidance by means of percentage or any means that he wishes to use, but same will not appear in the association records.

All bands in the first division in the district are eligible to go to the state contest. All bands in the first division of the state are eligible to go to the national contest.

On account of the conflict between this method of announcing winners and that of the national, where the number of bands allowed to enter are limited to two, the following two plans are suggested to determine which band will go to the contest.

A. Band directors will confer and decide which bands from the eligible group are financially and otherwise able will go to the contest. Should this plan not reduce the number sufficiently, plan B is suggested.

B. Judges to make separate recommendations for the bands which they believe should go to the national, and in the order of preference. These to be placed in a sealed envelope and delivered to Mr. Harding, and only opened by him in case plan A fails to serve the purpose of deciding the bands to go to the national. This plan eliminates Finals.

The committee recommends that the state use all its influence to persuade the National to change its rules so as to permit more eligible bands to enter. The committee moved the adoption of these recommendations.

Signed: A. R. McAllister, Joliet,
Chairman.

J. I. Tallmadge, Proviso.

C. F. Gates, Belvidere.

Harry E. Hart, Robinson.

Karl Kubitz, Freeport.

Ira A. McKinney,
Champaign.

G. Bride, Harrisburg.

The required numbers for the various classes were also selected during this meeting. They are also given:

Class A. Sakuntala.

Cut from E to R in Carl Fischer edition.

Class B. Land of Romance.

Class C. Urbana Overture.

Class D. A Japanese Sunset.

Class E. A Japanese Sunset.

Each district committee is permitted to have required numbers different from the state finals required numbers, and all directors should get in touch with their district chairman to obtain this information.

*Miss Troendle Chats
With Pianists on*

“Du Bist die Ruh”

(Schubert-Liszt)

Miss
Theodora
Troendle

“I HOPE Liszt will neglect to salt, pepper and garnish MY songs as he has poor Schubert's,” wrote Robert Schumann in the “Neue Zeitschrift Für Musik” for which he acted in the dual capacity of editor and contributor. “I should rather my songs be left to posterity without any Hungarian Paprica.” Schumann's wish was not granted, however, for Liszt DID “salt and pepper” two of his songs, “Widmung” and “Frühlingsnacht.” However it would seem that Schumann, usually so just and clear in his musical perceptions did not quite do his great colleague justice in this instance, for Liszt's transcriptions are a truly great contribution to the literature of the piano. Schumann was right, however, in this respect; it is very seldom a successful undertaking to change the medium in which a composer conceived, and wrote a composition to another. There have been a few happy exceptions to this rule but they are the exception. And Liszt's transcriptions rank in this category.

His most successful attempts are probably, “Erlkonig,” “Am Meer” and “Du bist die Ruh” also the above mentioned “Widmung” of Schumann's. Liszt with his great and remarkably versatile genius seemed to be able to attempt anything and, in the modern vernacular, to be able to get away with it. His tone poems definitely established a new form



in orchestral composition, a form adopted whole heartedly by Richard Strauss. Unfortunately Liszt wrote much that was entirely unworthy either for the cause of music or his own high rank as an artist. He was influenced no doubt by the taste of the high social circles in which he moved and tempted continually to write display pieces that would give his own marvelous powers of execution ample opportunity for exhibition. He has suffered in his rank as a composer in consequence, however.

A song transcription offers new and peculiar difficulties for a pianist and “Du bist die Ruh” is no exception. The pianist has a dual role to perform, that of singer and of accompanist. And it is very difficult to achieve a happy result. The accompaniment must never intrude nor become confused with the vocal line and the vocal line must have the proper inflection and quality of tone that would confront a singer. And to achieve this properly it is quite necessary to learn the song (the words) in the original and no matter how devoid of voice, learn to sing the tune to the German words. Of course, know what the words mean! In most editions the German and English texts are given so

that is not an unsurmountable task. In that way you will learn the proper inflection and the piano rendition will take on a quality that it would not otherwise have.

The section where the accompaniment changes to light chords (about the end of the third page) and the last seven measures of the piece, are the two most troublesome spots, and require considerable diligence to master. Every conceivable variety of touch is required and the nicest balance of tone. It is an excellent piece to acquire control of both but until both are fully under control I would not advise a public performance of this exceedingly difficult and subtle composition. The melody is so entrancingly beautiful and Liszt's handling is so unusually happy that with thoughtful and painstaking work you will have a very beautiful piece to add to your repertoire. A piece that should be a great joy to work out in its most infinitesimal detail. Without that great care and polish and regard for meaning and nuance it will suffer to such an extent as to be quite a meaningless and soulless jumble of notes instead of a truly great and inspired contribution to the literature of the piano.

• O
Album
Celeb



First in Class B in State and National contests this spring, Roosevelt High School Orchestra, East Chicago, Ind., surely deserve their trophies. (Left) Their director, L. E. Boroughs.



Stillwater, Oklahoma, presents Charles Arnold, trombonist, who won first in the State and eighth in the National, 1931.



Organized by James Johnson in 1929 the Stanton (Neb.) High School Band has won two state awards; third in Class B, 1930; and first in Class B, 1931.



On the stage of elaborate Severance Hall, behold the Glenville High School Orchestra, Cleveland, Ohio, winner of first place at the National Orchestra Contest, 1931. (Inset) Their director, Ralph E. Rush.



Gail Stick, Stillwater, Okla., won first in the State contests in 1930 and 1931; and fifth in the National last spring. His instrument? The BBb bass, of course.



Our ◆ ◆ ◆ Album of Celebrities



In addition to winning first in the State in 1930 and 1931, Stillwater (Okla.) High School Orchestra won several prizes at Winfield, Kansas, contests.



The Lordsburg High School Band, New Mexico's state champions do not anticipate any comebacks when they say their Tulsa trip was the longest of any competing band. (Below) Director W. C. Mearns.



The Moundridge (Kansas) High School Orchestra claims the record of developing from players who knew nothing of their instruments to 2nd place winners in the State Contest in one year. (Left) Their instructor and organizer, Adina Goering.



State champions in the Junior High Class for 1929, '30, '31, Berkeley Junior High School Band can well be proud of themselves. Joseph Weiss, now director of Piedmont Public School music, Piedmont, California, trained the band for the contests.

« We See by the Papers »

Spaulding High Band Marches

Last Armistice Day Spaulding High School Band of Barre, Vermont, put on a spectacular parade as their part in celebrating the patriotic day. Although the band has been organized for a little over a year this was its first marching performance in public. It was such a success that other performances will be scheduled.

Every Monday morning the band furnishes music for the high school assembly. But the band is not alone in its participation of school activities; the orchestra and glee clubs are also active contributors to Spaulding High School's musical career.

The bit of news from Spaulding High School, Barre, Vermont, came from none other than Alice J. Keir, one of our most efficient reporters.

Springfield Dolls Up

Money for the eighty new uniforms for members of the Springfield High school band has been raised, G. W. Patrick, director of the band, announced yesterday. The new uniforms cost \$25 each. Several Springfield organizations and a number of individual citizens donated the money.

The campaign for the new outfits started about October 1. The new uniforms, which will be a dark blue—almost black—with red trimmings to carry out the school colors of red and black, were to be delivered about December 1.

Our Jimmie Is Drum Major

Beginning this fall the Pittsburg, Kansas, High School Band inaugurated the officer system.

Service stripes to be worn on the



Greetings! Reporters and Friends. By the way, the news is piling up on my desk now, we'll surely go over the top in 1932. We're going to have the most interesting part of the book, yet. A Merry Christmas, folks, see you next year.

Neta Ramberg.

sweater are being awarded, thus distinguishing the upper classmen from the sophomores.

James Kerr, our reporter, is the band's new drum major. He will assist the director, Mr. Carney, in drilling the band in new formations.

Cooper High Band Notes

Military maneuvers and letter-forming formations have constituted a part of the regular drills of the Boys' and Girls' Bands of the J. W. Cooper High School, Shenandoah, Pa., for the past month and complimentary comments marked the band's appearances at Williamsport during the Blue Devil-Billtown gridiron contest November 21. Not only at Williamsport, but also at Berwick and Dunmore the well-taught musicians received numerous compliments from the townspeople of those places.

More than 150 boys and girls constitute the personnel of the bands which, organized four years past, have steadily progressed to a position and pedestal of note and fame among the musical organizations of Pennsylvania.

Could you guess who sent me the story from Colorado Springs? I am sure the Interlochen camp members will remember Mary Conover. A very interesting little story, isn't it?

Some Star Performers from Senn

The woodwind quintette of the Senn High School band, Chicago, won the City Championship for woodwind competition in 1930 and 1931; and third place in the National Contest at Tulsa, Oklahoma, last spring. When they are

not winning contests the boys are usually performing at some school concert, program or play. These talented blowers are: Left to right, Seth Larsen, Fred Marshall; back row, Martin Glick, Phil Sargent and Chester Pease.



Everywhere It's Christmas

The Colorado Springs High School, Colorado Springs, Colorado, is very busy now preparing the annual Christmas carol service. Every year at Christmas the Junior and Senior high school Glee Clubs unite to give a very beautiful, impressive and far famed service depicting the Nativity. Each year since we have given this service, the large city auditorium has been packed with even the standing room taken; but in spite of this crowd, a reverent silence is maintained throughout the entire program.

The auditorium is usually festooned with greens, and very dimly lighted. The service is held the Sunday before Christmas at four o'clock. This year seven hundred members of the combined glee clubs will participate. They will be dressed in white and seated on the main floor facing the audience. The orchestra is placed so that the impression of an organ accompaniment is given.

During most of the carols a breathtaking beautiful tableau is presented by the Masque and Sandal dramatic club of the senior high school. The tableaux represent a frieze done in carved stone or plaster and representing scenes from the Nativity.

Almost any school could present this service and I am sure they would feel as well repaid for the time and trouble devoted to it as every member of the orchestra and glee clubs does in our school.

No Rust on Cliff's Horn

Ladies and gentlemen, we have with us this month the first place winner on the French Horn in the state contest held at Lincoln, Nebraska, last May. He is none other than Clifford Wilcott of McCook, Nebraska. Clifford, I believe, is rather modest, because all the information he sent me was his name, age and address penciled on the back of the picture.



He is fourteen years old and an adept player on his chosen instrument. If he continues to win medals this next spring, there's no telling to what heights his musical prowess may carry him.

Benton Harbor Practices Now and Then



Since September the Benton Harbor High School Band, Benton Harbor, Michigan, has played for twenty school and civic functions along with their regular practice and drill.

The big point of the fall football season was the combining of the Junior Band, Girls' Band and the regular band into a 130-piece band for drilling and marching. The drilling consisted of a field parade, the formation of the word "Hello," a trick countermarch that

brought the band from five to ten abreast, a return to the flagpole and the flag raising ceremony. This exhibition by the three bands in mass drill formation was prepared in a four-hour continuous drill period with only two ten-minute rest intervals.

We have just been wondering why their directors, Karl Schalabach and Franklyn Wiltse, never wrote to us. But, eureka! I think we have it! They were a little too busy.

major of the McComb City School Band.

"Our band won first place in Class A in the State 1931, and hope to do so again in 1932. We also won 1st and 2nd place in marching in the state contest, 1st place, 1930 and 2nd place, 1931.

"I am going to be a solo contestant again in 1932. I joined the band at the age of eight years, this being my third year. Do I love it? I'll say I do."



Younger as the Days Go By

Well, this is more than we expected! Dorothea June Cox and Donald Tingle, what do you think of this? Here is a letter and picture I just received from Frank Hugh Whittington, 421 Third Street, McComb, Mississippi:

"I have just been reading Dorothea June Cox and Donald Tingle's records. I want to say they are fine, but I entered as Cornet Solo Contestant at the age of ten years. At the age of eleven I now hold the second chair in our band playing solo cornet, and am Drum



Introducing Gridley High School Band

From their appearance you can readily see that the concert sponsored by Gridley High School Band, Gridley, Calif., for the uniform fund went over big. Organized a little over a year ago they determined to start out on their career equipped to win. At the Northern Sacramento Valley Music Festival held at Chico last spring Gridley took 4th place, Class B. In the State contest they won first place in Class D over Pacific Grove High School.

Since their organization in September,

1930, the Grammar school band has consolidated with them making the total membership of the band now fifty-five. Their director is Clifford Anderson, formerly of Fort Bragg.

In case you're one of these inquisitive persons (like myself) I just wanted you to know that my reporter, Marjorie Young of Gridley, California, is on the job. She sent in the picture and story of the Gridley High School Band. We hope you like it.



Open Indiana State Teachers' Convention

Since the Central High School Band, Fort Wayne, Ind., made their debut in their new uniforms, they have been as busy as this season's debutante.

Central High School is very proud of its band which was awarded the honor of officially opening the annual Indiana State Teachers' Convention held in Fort Wayne on October 22. They made their appearance in the large and beautifully structured Shrine Auditorium before an audience of three thousand persons representing every portion of Indiana. The band was complimented very highly by the speakers whom they had preceded. There were many eminent people in the audience; notably, Mrs. Katherine Owen, who is well known throughout United States for her efforts in education, and Will Durant, also, a very well-known American.

Several weeks ago Central had as its visitor and football opponent Ironwood, Michigan. Because of the distance they had to travel to arrive in Fort Wayne, there was a large group of Centralites to greet the team as they disembarked from the train. The band marched from the school to the station arrayed in their new finery and thus put a climax to the reception of Central's visitors.

Not only is the band being recognized in Fort Wayne, but during September, New Haven, a small town near Fort Wayne, asked Central's band to participate in the parade which opened New Haven's annual street fair. After the parade they gave a short program before many of those who had assembled to enjoy the revelry of a street fair.

So far this year, the band has certainly proved its merits and according to Bernard Garmire, Major-domo, much more is to be expected from our band.

The dandy little article was sent in to us "sans" name of the reporter. But if it wasn't written by Gladys Doenges, I have another guess coming.

One Baton Lost?

No, I'll give you another guess. Philip Burnam isn't afraid that the type above him will fall, nor was this picture snapped in a tense moment at the air races.

Everything that goes up must come down, and that is just why Phillip is gazing up into space.

Phillip, the twirling drum major of the Oak Park High School Band, Oak Park, Illinois, has just sent his glistening baton on a little trip skyward. At the moment the baton was twirling so fast even our fast camera failed to catch it. Although he has only studied twirling for six months, his teacher, Larry Hammond, comments very highly on his rapid progress.

In addition to being a very excellent twirler, Phillip plays both the violin and oboe in the Oak Park High School band. Clever, isn't he?



From Albert Wescott, Reporter

Of course, Hallowell High School orchestra would not and does not attempt to compete in size with the average orchestra but when it comes to music, they have "it." The members are: Madeline Perizzi and Minnie Nilson, piano; Marian Turner, Earl Tibbets and Albert Wescott, first violins; Thelma Murch, Mernerva Andrews and Dorothy Soule, second violins. Winthrop Blake blows the big trombone and Arland Berry manipulates the drums. Since they were rather late in organizing this fall their performances have been few.

Band and Drama Cooperate

With the cooperation of the dramatic club the Eau Claire High School band, Eau Claire, Wis., presented a Thanksgiving musical appreciation program in the school auditorium.

Selections from "Second Artillery Brigade" by Dillon and "Legionnaire's March" by Barnhouse were rendered. Members of the class in music interpreted the various pieces. The proceeds from these entertainments which will be given regularly will be used by the band in purchasing new instruments.

Drum Magic at Huntington

Can you imagine a drum corps practicing without making any noise? Such is the unusual case at Huntington High School, Huntington, Indiana.

Occasionally, of course, staccato sounds issue from the practice room as stick strikes stick, intentionally or otherwise. If a violin or piano were played in the same room it is easily audible in the adjacent rooms.

What causes this strange—and yet not so strange—phenomenon? Here is the secret: the drummers do not practice on drums but on rubber practice pads.

World's Fair Band Organizing

Plans are already under way for the organization of an All-Catholic High School Band for the Chicago World's Fair of 1933. The best band students of all the boys and girls in the Catholic high schools in the Archdiocese of Chicago will be invited to join. DeLaSalle band, one of the best bands in this section, will be well represented. The total membership will be limited to approximately two hundred musicians.

Kings and Queens for the Day

The orchestra, boys glee club and several soloists of Central High School, St. Paul, Minnesota, recently gave their first program of the year. All participants in the event performed so remarkably well that the school is anxiously awaiting their next program.

Hold That Chair!

Did you ever wonder how the bandmen get their chairs? Well, here's how they do it in the Lake View High Band, Chicago.

The chairs are usually assigned by Captain Walz near the beginning of each semester and any changes during the year are made according to the "challenge system." If any boy thinks he can play his instrument better than

Iowa Grows Musicians, Too



Not satisfied in being the land where the tall corn grows and the home of health champions, Iowa is now one of the leaders in musical instrument contests.

We have here the St. Joseph High

the one immediately above him, he can issue a challenge for that "chair." Captain Walz then arranges a contest in which new music is set out, and the boy who plays it best wins the "chair."

It is a good system to help rid you of that nervous and bashful feeling when playing alone.

Menlo Has New Jazz Orchestra

Four junior college and three high school students of the Menlo School and Junior College of Menlo Park, California, have organized a seven piece jazz orchestra. The clever musicians are Jack Fidanque, Boy Young, Roy Rauhut, Joe Altieri, Rismo Albin, Boyd Broderick and Jack MacGuire. Any one proficient on E flat and tenor saxophones is invited to join because the orchestra is a trifle weak in this section as yet.

Stockton High Band Notes

"Each day brings forth a larger band enrollment; the advanced band now has fifty-five members," says S. Billeci of the Stockton High School music department, Stockton, California.

Because of the difficulty in copying large amounts of music for the band the band office has adopted the blueprint process. Ten separate pieces have already been made with the device.

Ernest Ferguson is the new bass drummer for the advanced band.

Milton's First Class Orchestra

The Seventh Graders of the Milton (West Virginia) High School are the first in their school to organize a class orchestra. The following members

School Orchestra of Bellevue, Iowa, which won first prize in the Dubuque Diocesan Musical Contest in 1930.

They have also broadcast over WOC, Davenport, in 1931. (Hope they let us know the next time they perform.)

made plans for permanent organization. Piano, Eva Hudgins; guitar, Lila Foster; ukulele, Lucille Chapman; and French harps played by different members of the class.

Jazzing Up at Lincoln

Five Lincoln High School students, Lincoln, Nebraska, and two former Links are the charter members of a newly-formed jazz orchestra. The versatile musicians are: Earl Tatal, trumpet; Bob Hillyer, trombone; Woodrow Hull and Dwight Perkins, saxophones; Kenneth Anderson, piano; Homer Rowland, bass; and Arthur Simmons, drums.

Central Has New Music Plan

Special stress is being laid upon the value of a musical education this year at Central School, Huntington, Indiana, through a new system which they have inaugurated.

Because music plays such a large part in the life of the school and because of its value as a foundation for high school band work, everyone from the kindergarten age on through the grades is being given an opportunity to develop any musical talent he may possess.

In the kindergarten, first and second grades rhythmic music is being taught. Mrs. Wilbur Branyan is in charge. From the second grade to the fifth the children who have musical talent should develop it under outside instruction so that they may be able to enter the band or orchestra later on.

The fifth graders are entitled to enter

(Continued on page 43)



Heard These Before?

Rose—"Bob, make a sentence containing the word *evanescent*."

Bob—"Well, well, *evanescent* my old friend Charlie."

Jean—"Oh, mother, I do love Mendelssohn."

Mother—"All right, my dear. Invite the young man to our next party."

Izzard—Did your son's saxophone learning cost you very much?

Gizzard—Did it? I lost practically everything I had settling up the law-suits.

Ripsnort—Whatever possessed Dundreary to take money out of the collection plate at church last Sunday?

Shush—The minister announced a special collection for the needy and Dundreary thought the minister meant it.

"Now," said the professor, "pass all your papers to the end of the row. Have a carbon sheet under each one, and I can correct all the mistakes at once."

Son—"Ma, what's the idea of making me sleep up here every night?"

Ma—"Hush, Bobby, you have to sleep on the mantel only two more weeks and then your picture will be in the Believe-It-or-Not column."

"I don't see why Senator Frost got sore because the Morning Bugle announced he was retiring from politics."

"Well, the make-up man by mistake put the article under the heading, 'Public Improvements.'"

Miss Soper—A little bird told me you were going to give me a diamond bracelet for my birthday.

Sudduth—It must have been a little cuckoo.

"So you want to marry my daughter, eh?"

"Yes, sir, I do."

"Young man, have you considered her family in this matter?"

"I have, but I love your daughter so much I'd be willing to put up with almost anything."

Did anyone ever tell you that—

"The Battle of Prague" was composed by Kotzwara and contains the Drum Call entitled "Go to Bed, Tom," which



is the most familiar term used for the "Drag."

The original name for the well-known "Downfall of Paris" is Ca Ira and was written by a side drummer in 1789. The "Downfall of Paris" is also shown in a collection of Irish music as a piano solo.

Why do they call it catgut when it comes from sheep?

In the British Naval Service there are two kinds of conductors for bands: The lower grade is Warrant Officer, who has the title Bandmaster. The higher grade commences with the rank of Lieutenant. The title is Director of Music. Directors of Music go on being promoted as long as eligible.

The word bugle means to bend. Some authorities derive the word from Bowgle or Bougle, meaning a bull—because of the fact that the earliest horns were bulls' horns. But you can have your choice and I'll have a banana.

An ivory hunting horn used in the first half of the Sixteenth Century was called "Oiphant" and I always thought an "Oiphant" was an animal with a circus.

By Scotty

The first drum Instruction Book was written by Samuel Potter in 1815 and published by him on March 15, 1817. This work was revised in 1886 by J. J. Renick, Band Master, Third Battalion, East Lancashire Regiment. Band Master Renick was formerly of the Scotch Guards.

A Capistrum was a sort of a bandage wound around the head and face of the ancient trumpeters to protect the cheeks while playing their instruments, on account of the unusual exertion necessary for the proper production of tone. When I was studying Clarinet I could have used one of those gags to advantage.

As far back as 1607 a piece for five trumpets was played at the Court of Nantua. State trumpets were sounded to announce the arrival of Her Majesty, the Queen of Westminster Abbey, on the occasion of the Thanksgiving Service of her Jubilee, on the 21st of June, 1887—as they had been on the 20th of the same month fifty years before to proclaim her ascension. The fan-fare for four Trumpets played at the jubilee was composed by Mr. Thomas Harper, a famous player upon the slide trumpet.

The Carnyx was an ancient Greek trumpet of a shrill tone, known later to the Celts and Gauls, and now they use them for automobile horns.

A trumpet with crooks was carried by Sergeant Major Webb of the Fifth Dragoon Guards, Field Trumpeter to the Duke of Wellington, and with this instrument he sounded the grand charge at the Battle of Salamanca, July 22nd, 1812.

The Lituus was the Roman Cavalry trumpet and the Buccina was the Roman Infantry Bugle. It is interesting to note that the Lituus scale is exactly the same scale as now used with the "D" crook or the "D" Bugle.

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« Studenten-Stimmen »

By Way of Explanation

I note in a recent issue of THE SCHOOL MUSICIAN a letter on the Studenten-Stimmen page from a bandsman who raised some questions as to my suggested plans for contest reorganization. The contention was that it would be difficult, if at all possible, for competing bands to raise sufficient funds to attend all of the contests.

Under the present plan of financing, I agree that this is true. However, what I have in mind is that each unit elected to attend the next advanced contest be financed out of the revenues earned at the contest at which it is the winner.

Take a State Contest for example. One band in Class A is chosen as the winner in that state. Revenues from the State Contest should then pay the expenses of that band to the National Sectional Contest, where it will compete with all of the other Class A bands sent from the different states in that section.

One of those bands is designated as the winner, and should be sent by that National Section of the final National Contest.

The same plan can, and I think should be, adopted within the state.—*H. C. Wegner, Waupun, Wisconsin.*

What About Otto's Advice?

THE SCHOOL MUSICIAN, as the official organ of the National School Band and Orchestra Association, fulfills its purpose in that it brings into closer connection the widely separated bands of the country. However, I believe that it could be of even greater service.

Its columns are filled with accounts of star musicians; the only photographs we see are those of champions on their instruments. Of course this is as it should be; these students should receive recognition for their musical ability. But there is another class of bandsmen who do just as much, if not more, towards the advancement of their band as the star players do. They do not receive recognition because there is yet no organ which appreciates their efforts. I am speaking of the hard-working, plugging, reliable member, who, heart and soul in his band, through some physical fault, is unable to rise above mediocrity in his playing, even though he tries his darnedest and studies by

the best of teachers. It is this person whom I plead for.

If THE SCHOOL MUSICIAN would devote an issue to this under-rated, but so important class, I am sure that it would be doubly paid for. The pluggers would be incited to even greater efforts when they know that their efforts are understood and appreciated. Probably this extra punch would serve to lift him out of his rut, and he also could become a star player. The progress of bands all over the country would be materially accentuated. *Pleadingly yours, Otto Zweckhal, Jr., Harrison Tech High Band, Chicago.*

Something Definite, Please!

I think your magazine is very good and interesting, but I wish it had more pictures of dance orchestras of young fellows of which I am interested.

I especially wish I could get some information in regards to the formation of a Marimba Band, my favorite instrument.

All the information told to me comes from different people and so mixed up you can't make head or tail of where to begin, what music to get, type of instruments to put together, etc.

I would be glad to hear from members playing this wonderful instrument, soloists or xylophone band, also please send me renewal blank. Thanks. *Sincerely yours, Arland Small, 22 Lynde Street, Melrose, Massachusetts.*

We Want the Same Thing

Enclosed is my card containing the necessary money for continuing of my subscription. Please send me the November issue.

I have been connected with the high school in Flint, Michigan, for the past two years and am now out in the East trying to advance school music in this community. There is one question that always comes into my mind and that is why not hear something about this Eastern music camp and what the East is doing, for I am sure they are doing something.

It seems to all border on the mid-west and a squabble over whether one high school is better than the other. Does the East need a special representative for news or what is the matter? As soon as our new pictures are ready, I will have something to add to the

Eastern section of your magazine, but let's have some more news from some of the other "Easterners" so we can tell what is going on "nationally."

Yours for still better SCHOOL MUSICIANS and more school musicians, I remain, *H. A. Nettleton, Director of Music, Upper Darby, Pennsylvania.*

Don't Get Us Wrong

We notice in your November edition of the School Musician you have remarked how asleep the Golden State is. Modesto hasn't faded out completely but the depression has hit our small town and also our entire state. We haven't any millionaires in our town to back us and none of our players have the money to take any more private lessons.

We have made three trips to the east and we did this all by ourselves. Many a day we have traveled around in the burning hot sun trying to raise money for the trips. The eastern bands have the money delivered to their door steps and all they must do is to pack their clothes and leave.

Many of the players who have been east are going on to universities and colleges now; but nevertheless they have not forgotten their old "Band Days." There is one incident of a boy who is in Stanford now and is the head drum major. He is "Jum" Morris who played clarinet in the Modesto High School Band for four years.

The eastern bands are mighty glad to think that Modesto hasn't been able to come back and compete for the last two years but don't celebrate too soon because as soon as this depression is over Modesto will come back stronger than before. So take it easy on the remarks.—*Member of Modesto High School Band, Modesto, California.*

A Reputation to Live By

I think THE SCHOOL MUSICIAN should be as much a requirement for the orchestra and band members as the text books are for the other subjects in school. It is certainly clever and informative and would be an inspiration to any orchestra or band. I could ramble on forever and this would still be one paragraph but perhaps I had better close, promising to do my best in supplying news and subscriptions.—*Mary Conover, Colorado Springs, Colorado.*

Knights of the Baton

(Continued from page 13)

No. 18. This is quite difficult at first, but with a little practice you can make a very pretty movement of it.

Now, while you are in this position, turn the hand over to palm up, then throw the Baton over the forearm to the rear, by bringing the arm back with a jerk and also a jerk of the wrist at the same time. Straighten the right leg and bend the left knee, but keep the feet in the same position. In other words, bring the whole body back from the forward reaching position, and catch the Baton in the left hand, waiting, in the back, Photo No. 19. From here you can go into any other movement you like.

Our next stunt is the high throw which every crowd likes to see. Photo No. 20. It is not necessary to try and throw it over the moon. You will find the crowd appreciates the low throw just as much if you catch it. If you don't, which often happens, don't let it bother you. Give the crowd a big smile, execute a fancy pick up which I have described before, and try it over again, but be sure and catch it the second time. There are two ways of doing the high throw. I will give you the one I like best and it can always be

done on the march. Do a short two-hand spin, then pass the Baton around the back, ball first, with the left hand. Grasp with right, bring it around to the front, making a dip to the ground with the ferrule end. Now when the ferrule end is coming up, hold the shaft with the first finger and thumb, move the other fingers to the side of the shaft and pointing to the ball. This is done to push up on the Baton. Now bring the arm up fast, palm up, and pushing up at the balancing point when your hand is about the height of your face, let the Baton go. Photo No. 20.

To catch the high throw, all that's necessary to do is watch the hub of the spinning wheel. When you want to catch it, thrust your thumb in the hub, palm forward, Photo No. 21. When you feel the Baton in your hand, close the hand and go right into the two hand spin without a stop. The high throw can be caught with the palm up by thrusting it in the hub that way, but you stop the motion of the baton. With the catch I have described, you can throw it up again as soon as you catch it.

Well, so long. See you again next month.

14 Mistakes

A Code of Ethics Worth Thinking About

A London judge has listed what he considers the Fourteen Great Mistakes of Life as follows:

1. To attempt to set your own standards of right and wrong and expect everybody to conform to them.
2. To try to measure the enjoyment of others by your own.
3. To expect uniformity of opinion in this world.
4. To look for judgment and experience in youth.
5. To endeavor to mold all dispositions alike.
6. Not to yield in unimportant trifles.
7. To look for perfection in our own actions.
8. To worry ourselves and others about what cannot be remedied.
9. Not to alleviate, if we can, all that needs alleviation.
10. Not to make allowances for the weakness of others.
11. To consider anything impossible which we ourselves cannot perform.
12. To believe only what the finite mind can grasp.
13. To live as if the moment, the time, the day were so important that it would live forever.
14. To estimate people by some outside quality, for it is that within which makes the man.

—The Companie.

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Music Appreciation Classes for the Grades

By Reporter, Charles Ledwith

The orchestra of Lincoln (Nebraska) high school has undertaken a project unique for high school musicians. Conducted by Bernard F. Nevin, the orchestra is playing a series of appreciation concerts for children of the Lincoln public schools.

The concerts are planned by Miss Fern Ammon, supervisor of elementary school music, with the assistance of O. H. Bimson, supervisor of all music, and Mr. Nevin, as a part of the regular program of the fifth and sixth grades. The programs are played during school in the auditoriums of three junior highs.

Two programs are in store for the present season, the first, which was played December 1, 2 and 3, consisted of the six characteristic dances and *Waltz of the Flowers* from Tschaikowsky's "Nutcracker Suite" and Schubert's "Marche Militaire." "Spoon River" by Grainger, *Anitra's dance* from the "Peer Gynt Suite" by Grieg and the overture to "A Midsummer Night's Dream" by Mendelssohn are to be included in the second program.

So carefully had the young audience been made to realize the necessity for attention and proper applause that it would have been almost a sacrilege for any of the children to spoil the enjoyment of the rest. That, at least, was the impression of the orchestra members.

The series in some respects resembles Damrosch's appreciation broadcasts. Regarding the two, Mr. Nevin says:

"Naturally Damrosch's orchestra is far superior to ours, but I believe that the children actually get more benefit from hearing the high school orchestra in a concert than they would from the radio programs.

"In the first place, they can see the orchestra, get an idea of how the instruments actually look and notice the seating arrangement. They know that sometime they may be playing in the orchestra they are hearing, which is an incentive to them. I don't believe that grade school pupils have advanced to a point where they can detect the difference between the high school orchestra and Damrosch's.

"Then of course, there is an advantage in the experience the players get in working out and presenting the programs."

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601—FOUR MONTHS OR FOUR YEARS—A thoroughly practical handbook covering all phases of organizing, teaching and leading junior bands. Fifty pages of authoritative information.

602—OFFICERS, RULES OF ORDER AND CONSTITUTION FOR DRUM AND BUGLE CORPS—A very conveniently arranged outline of procedure of organizing and duties of officers of drum corps.

603—BUCHTEL RHYTHM CHART—A pamphlet showing the new Rhythm Chart for teaching and understanding rhythm, which is comprehensive, easy to analyze and meets all needs of the ordinary player.

604—TALKS TO CLARINETISTS AND SAXOPHONISTS—A series of illustrated talks to both clarinetists and saxophonists with hints on playing by masters of both instruments. Methods of fingerings the instruments, position of the mouth and lips, breath control and care of instruments are among the subjects taken up.

605—THE STORY OF THE FLUTE AND How to PLAY IT—A brief history of the origin of the flute, and a critical description of the instrument, with a view to showing the player how it can best be played, and why certain things should be avoided.

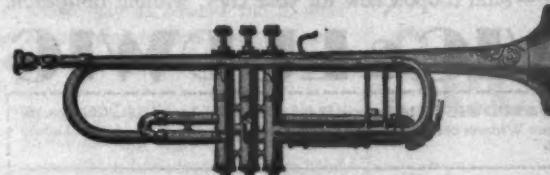
606—THE FLUTE—This beautifully bound, 32-page illustrated book delves into the mythology and folk lore connected with the flute in a highly interesting manner, and then gives descriptions and comparisons of various kinds of flutes and piccolos. A discussion of the relative merits of the open hole flute and the covered key instrument is given.

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an orchestra at high school. Since then, I have steadily improved and have played several engagements in public.—Keith Montgomery, Monte Vista, Colo.

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Book Review

Music for Public School Administrators

By Peter W. Dykema

WHAT can the public school music administrator expect of his pupils at their respective ages; how can he best teach them; and what can be done for the unmusical child? These are a few of the questions which confront the average school music teacher of today.

In an enlightening exposition entitled "Music for the Public School Administrator," Professor Peter Dykema of Columbia University discusses the place and possibilities of music in the public school curriculum from kindergarten through senior high school.

The book is not an exhaustive or technical treatise on music. The primary purpose is to discuss topics which are of interest to the public school music teacher who must be reasonably well informed in all fields.

Plans for the organization of group instrumental classes, toy orchestras, grade and high school orchestras, choruses, glee clubs, and high school bands, with an appraisal of each in terms of spiritual, emotional, social and intellectual values are given in interesting detail.

For the school or individual interested in buying instruments of any kind there is some good reliable advice. Even the list of the various instrument manufacturers are given and classified according to the quality and price of their product.

Without a doubt the book is instructive and will assist the instructor in planning an interesting course of study and classroom procedure in the school.

Although music is a recreation; an aid to discipline; and an asset to any one interested in social activities, music should really assist in expanding the interpretation of life by helping the music student to understand the experience of the many sensitive musical souls.—N. R.

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.—Bacon.

Books should to one of these four ends conduce,
For wisdom, piety, delight or use.
—Denham.

National Band Clinic

Urbana, Illinois—Jan. 6-7-8-9

(Continued from page 14)

masters in Room 12, Band Building. Meeting of re-organization committee.

1:30 P. M.—Playing of Class D and E numbers by the Second Regiment Band.

7:00 P. M.—Reading of Class C and D numbers by the First Regiment Band, followed by Round Table discussion, and completion of unfinished business from the afternoon business session.

Thursday, January 7, 1932

8:00 A. M.—Demonstration of Class instruction.

9:00 A. M.—Meeting of delegates.

10:30 A. M.—Report of delegates, and nomination of officers.

1:00 P. M.—Playing of Class C and D numbers (including those proposed for the 1933 list as well as those on the 1932 list) by the Second Regiment Band.

3:00 P. M.—Round Table discussion groups.

4:00 P. M.—Playing of Class A and B numbers (including those proposed for the 1933 list as well as those on the 1932 list) by the Concert Band.

7:00 P. M.—Playing of various arrangements of certain numbers, including foreign editions. Comparison and discussion of editions. Playing of interesting new band numbers including foreign publications, by the Concert Band. Round Table discussion of numbers played.

9:00 P. M.—Smoker, Neuman Hall.

Friday, January 8, 1932

8:00 A. M.—Demonstration of Class instruction.

9:00 A. M.—Election of officers by ballot.

10:00 A. M.—Talks on methods of revising printed editions, including suggestions for the most practical use of the unusual instruments by the eminent judge, critic, and director of the Chicago Concert Band, Victor Grabel.

11:00 A. M.—Playing of music for wind ensembles.

1:00 P. M.—Playing of C and D numbers by First Regiment and Second Regiment Bands.

3:00 P. M.—Round Table discussion groups.

3:45 P. M.—Military review in Coliseum.

4:10 P. M.—Playing of Class A and B numbers by Concert Band.

6:00 P. M.—Get-together Dinner at which talks will be given by visiting band masters on subjects of interest, including conducting, interpretation, etc.

8:15 P. M.—Business meeting.

Saturday, January 9, 1932

9:00 A. M.—Demonstrations by different types of small ensembles from selected High Schools.

10:30 A. M.—Talk on special formations for the marching, Drum major tactics, etc., with possibly a demonstration by a group of the University band members.

NOTE: This program is intended to be flexible enough to permit minor changes to accommodate additional talent, which may be secured and to meet the desires and requirements of a majority of the band masters who will attend.

The changes which may be made will be based on the replies to the questionnaire which has already been mailed.

HOTEL ACCOMMODATIONS

The principal hotels are the Inman Hotel in Champaign and the Urbana-Lincoln Hotel in Urbana.

Additional hotels are the Beardsley and the Hamilton in Champaign.

Band masters are requested to make their reservations direct with the hotel preferred.

The University of Illinois is situated partially in Champaign, and partially in Urbana, right across the dividing line.

The Illinois Central depot is in Champaign.

Should visiting band masters prefer rooms in private homes, they are requested to correspond directly with Mr. R. F. Dvorak, Chairman of the Reception Committee, who will be very glad to try to secure the accommodations. (Band Building, Champaign, Ill.)

ADDITIONAL SUGGESTED FEATURES

1. Showing film of the national contest.

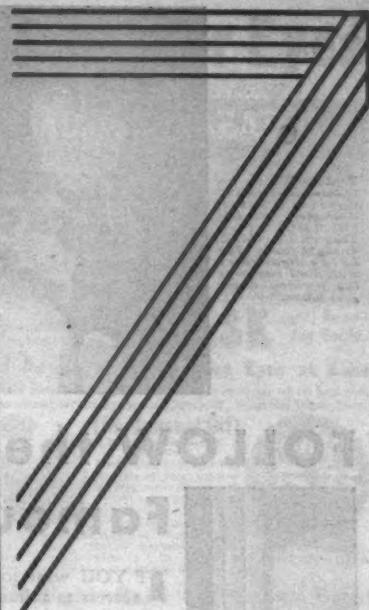
2. Demonstrations of unusual instruments, old and new.

3. Playing of some of the larger works of modern writers by combined U. of I. Bands, directed by Mr. Hardinge.

LUNCHES

Luncheon of Committees and State Groups. Groups and Committees wish-

(Continued on page 45)



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NEW YORK, N. Y.

My Catechism

(Continued from page 11)

23. Are you musician enough to prepare them to hear all of music, rhythm, melody and harmony in the right proportion?

24. Are you musician enough to teach them to hear the other parts of the composition they are playing as well as their own? Are you musician enough to know all the nuances, accents, themes, etc., and to teach your players to hear and enjoy them also?

25. Are you a growing teacher and musician or are you just standing still? The best way to find this out is to judge of your growth by the growth of your ensembles. Are they getting better and larger each year or do they stand still? If the latter you may be sure you are doing the same thing and you better change methods.

26. Who shall teach instrumental music in the schools? Musicians or teachers. Surely they shall be both. It would be wise to call them "musician-teachers." They must be this in a combination of the highest possible degree.

The successful instrumental school music teacher must be all of the above and a lot more. He must have studied efficiency so that he can get the most possible done in the shortest possible time. He must have the ideal of the fine symphony conductor and REACH IT.

That time is coming, and until it does come we will not be a real race of music lovers for we will not know enough about true music to love it. The best way to learn music is to be able to make it. Popular music is well known music. When the fine music is as well known as the poor often is, it will then be more popular than the poor, as it is more worth knowing.

Where are these musician-teachers to come from? From the orchestras and bands now playing. Wise leaders all over the country are already encouraging young players to take up several instruments instead of but one. If one is looking toward teaching instrumental music in the schools, the one, who is able to play several instruments well, has the best foundation.

It is only when we have raised enough teacher-musicians to train a generation of performer-listeners able and eager to hear music, that we will become a music loving nation. It is the *performer* who knows and hears, if he has been trained in the right way. He knows and hears because he has **DONE IT HIMSELF**.

Send Me Your Subs

Here we are. Back again. And working harder on subs than ever. Of course, this is a comparatively new feature, but by the way our agents are sending in subscriptions you'd think we'd been here for yaws and yaws.

Roland Walton of Pontiac, Michigan, is a close first for the celluloid frying pan this month. Our new agent in Dearborn is Donald Simpson, and I'm sure he will win the grand prize next month, if Walfred Coleman of Bessemer doesn't get it. But why leave Richard Ellwood of Wyandotte out of it?

Christmas is coming, and we're positive that Helen Jackson and Harold E. Brown of Danville and Aurora, respectively, are up and doing.

Lewis K. Zerby of Urbana sent in a starter.

What's the latest from Lanark, Beth D. Hower? And from La Grange, Mary Elizabeth Phillips?

Margaret Barrett has started to work in St. Cloud, Minnesota. We're expecting her list any day now. Who knows but that Margaret will come home with the cat's whiskers next month!

Aha! There's a big campaign going on in St. Louis, Missouri, and conducted by none other than Milton Tobias. We see where the subs are going to come flying from.

Please report at once with a list of subs, Agent Lankford of Webster Grove. By this time we're sure that Marion Bell has all the music students of Granby enrolled to receive that captivating magazine, **THE SCHOOL MUSICIAN**.



*My Name Is Mariann Pflueger
Send Me Your Subs*

We're waiting, James H. Kenny of Brookline and Kenneth P. Fryer of New Bedford, Massachusetts.

Look at the tall corn! We are up in Iowa already. And the subscription lists sent in by August Keagler of Bellevue, Ruth Ganfield of Blairstown and B. E. Pilkington of Des Moines are just about as tall as the corn.

We'd like to hear from Julian Lutz of Des Moines and from Irvin G. Conn of Marshalltown.

Ione Gillson of Boise! Dwane H. English of St. Maries! Are you snowed under 'way up there in Idaho? Dig yourselves out with a couple of lists of subscriptions. We'd like a taste of that snow.

We'll wager that Gladys Doenges has lost a couple of pounds, judging from the speed at which her subscriptions are starting to come in. We know we're going to have everybody in Fort Wayne, Indiana, on our list. Aren't we, Gladys?

Down south in North Carolina Leonard Nanzetta of Greensboro has passed you other agents up, and is quite a few steps ahead of you. What's that I see? Marjorie Petree of Winston-Salem, Foy Bradshaw of Lenoir, and Dorothy Martin of Charlotte, all of them oiling up their joints. Looks as if they're going right after you, Leonard.

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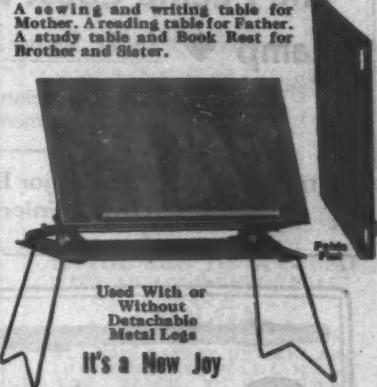
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"I Take My Pen in Hand"

(Continued from page 15)

fills the players with soft sentiment and sweet ambition in which they blow into their horns so sweetly and it comes out so sourly.

Solo—Where one man stands up in front of the band with knees shaking and lips trembling with the business end of his weapon pointed towards the offending audience. Both the crowd and the player suffer during the rendition of the solo, depending upon the length of the solo and whether or not the instrument used be a saw, a jews harp, a slide trombone or a saxophone. A bass drummer, billed to play a solo, is always shot before the act.

An Overture—For instance "Poet and Peasant," or "William Tell." The POET is found lying on his back in the grass; the sheep, herded by the PEASANT, want to eat. There follows an argument between the two, interspersed by the ba-a-as of the sheep, as evidenced by the boys on the peck horns who cannot tongue. During this time the Peasant prods the Poet with his crook causing the prodded one to break from his cantabile into a lively allegro. The altercation proceeds strepitoso down the road, the Poet gaining at every step until they chance upon William Tell out shooting apples. A duelett is arranged, and Will takes his trustiest arrow intending to shoot the 3-8 movement out of the Peasant, but Jupiter Pluvius has arranged a storm scene of his own and descends in fury, wetting Tell's bow strings and sending all three into a cave in the side hills. Here a still is discovered, and the trio proceed to imbibe freely getting full of moonshine and ambition. The Poet goes into a cadenza; The Peasant does a strepitoso out after his sheep; while Tell makes a center shot on his G string wrecking the jug and ending the performance.

* * *

AS I write I am listening to a broadcast of a lot of football games. I hear many bands from many schools and colleges using old melodies to new words for their school songs. What about "old wine in new bottles?" It should not be thus. Let's be original. Don't copy the other fellow.

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We Are Making America Musical

This Month

Henry C. Wegner
Cleveland, Oklahoma

Is Elected to Our Hall of Fame

PICTURE ON PAGE 2

WHY does Wisconsin have such a well organized state band and orchestra contest system? Who has instilled the interest of Wisconsin bands to such a degree that the membership of the Wisconsin School Band Association has increased from thirty-five to one hundred twenty-two bands?

One of the fundamental reasons is H. C. Wegner, secretary-treasurer of the Wisconsin School Band Association. During the past four years Mr. Wegner has given a great deal of thought and effort, and has contributed much to the development of instrumental music in Wisconsin. He is primarily an organizer and his ability is plainly evidenced by the thoroughness in which the Wisconsin tournaments have been carried out.

At the 1931 band tournament there were seventy-seven bands, 290 solo events, 62 ensembles, 19 sight reading contests, and 66 bands in the parade and marching contest. The contest started Friday at 8 o'clock A. M. and ended Saturday evening at 10:30 P. M. Every individual and group scheduled had their chance to perform and it was done in such systematic order that every minute of the time was utilized.

Mr. Wegner's local interests are centered in the development of instrumental music in the Waupun Senior and Junior High schools, Waupun, Wisconsin, of which he is superintendent. The bands and orchestras are under the direction of his assistant, Mr. O. J. Kraushar. For three consecutive years the band has won first place group honors and fourth place at the National Contest at Flint.

It is natural that Waupun should have an outstanding program of music. Out of the Junior and Senior High School enrollment of 370 there are seventy in the first band, sixty in the second band, and forty in the orchestra. There are also forty in the beginners' band in the grades and twenty in grade string classes.

Next to planning and directing a band tournament Mr. Wegner's chief hobby is fishing. Often on the morning following a band tournament you will find him with the band director on some trout stream or nearby lake casting a fly. Just recently he has designed some financial accounting forms for band records, the proceeds of which go into the "fishhook fund." His fishing excursions have sometimes taken him as far north as Canada.

Mr. Wegner is the author of numerous articles on various phases of education which have been published in some of the most prominent educational magazines. His last article of importance entitled "For Contest Reorganization" was published in the September issue of THE SCHOOL MUSICIAN and since that time has created considerable comment. With a wealth of varied experience as a teacher, principal and superintendent in the rural, state graded, high schools and city schools he surely has an unlimited storehouse of information from which to draw for his writing material.

Although Mr. Wegner is not a musician in the sense of the word that he can make music of his own accord, he can truly be called a musician for the definition includes those who are interested and assist in making music.



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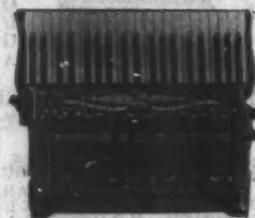
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Who's Who



GEORGE O'BRIEN of Hammond, Indiana, national string bass champion, who won his way to victory in the 1931 solo contest by playing one of his own compositions, traces his decision for choosing his particular instrument to a memorable date in 1929 when he first attended a concert given by the Chicago Symphony Orchestra. In his own words, George says of this event: "I was so inspired by the skill and artistry of the players, especially of the bass players of this orchestra, that I decided to begin the study of the bass viol myself."

The steps of George's musical progress and his future hopes are clearly and simply pictured in the following statement: "After I decided to play string bass I began taking lessons from Mr. Olin Trogdon of

the Little Symphony of Chicago, a very accomplished player and teacher. I profited much from his teaching and was later admitted to the Hammond High School orchestra under the excellent leadership of Adam P. Lesinsky. The experience gained under him was invaluable. I next began studying harmony with Leo Sowerby of the American Conservatory. This year I took part in the solo contests for the first time, and the greatest thrill in my life so far, I believe, came when I played in the contest at Cleveland. I am writing a concerto now to use in next year's contest. The goal of my ambition at present is to become good enough to go to the Curtis Institute of Music at Philadelphia when I am through high school. I am also very much interested in orchestral conducting."

(Continued from page 29) the band or orchestra which is instructed in four divisions. The wind section which is directed by Mr. Weesner, has a special clarinet section which is led by Ruth Wike of the high school band. Dick Guthier, our old friend and reporter, leads the drum section; and the string section is led by a local violinist.

When these boys and girls enter high school they will have had such thorough training in music that the Huntington High Band should walk away with all the prizes.

There's Music in the Air

The Senior Glee Club, Lake View High School, Chicago intends to give the "Student Prince" early next spring. Just now they are looking for some good soprano to take the lead.

Between now and the operetta there are many more fetes to prepare for, such as the Christmas pageant and con-

test at Orchestra Hall; then too, at Christmas, the club must go caroling through Lake View corridors. Work? Yes, but it's lots of fun, too.

So This Is Where Mary Went

Member Mary E. Morrison of Saratoga Springs, New York? I knew you would because besides being our news reporter, she played with the National High School Orchestra and studied voice at Interlochen in 1930 and 1931. Miss Morrison is now attending the School of Music at the University of Michigan.

Our First Who's Who

Reinhardt Elster formerly a prominent member of the Hammond, Indiana, High School Band is now attending the Curtis Institute of Music, Philadelphia, Pennsylvania, where he is majoring on the harp.

An Interesting Commentary on the Future of Music in the Schools

As I have attended the National contests four times, I have been able to observe the great improvement instrumental music has made in the past several years. However, there is in my opinion, one factor that will continue to stunt its growth, especially in the smaller communities and that is the administrators of the schools. Usually you can divide these administrators into two groups, cultural and vocational. The first group we do not have to fear. The other type whose ideas of education are strictly vocational, best explained by the theory that "an education which does not produce (financially) is a failure." This administrator usually believes that a musical organization's only value is the "ballyhoo" it can make at a football game.

Fortunately these administrators are slowly learning of the great artistic possibilities that can be achieved by our organizations and it is a fortunate school whose leaders have the necessary cultural desire to give the support

to the building of an artistic organization. However, educators should have the cultural background, otherwise upon whom can we expect this type of leadership? We have had too many politicians holding down jobs as administrators. 'Tis a long road—this educating the powers that be—however we will succeed.

Our administrators in Cleveland have viewed our program with delight and to those who at first failed to give their moral support—later, became enthusiastic as they learned of its possibilities. We stress music only as an avocation because the future with its unlimited time for leisure, due to industrialization, places music upon par with all subjects taught in the curriculum. And it behooves us to know the kind of music being taught. We are in the midst of another era—one of social and cultural development and from this must come a great American school of music.

George W. Sadlo,
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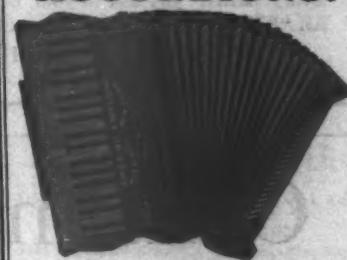


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Pipes O' Pan

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Frank Boate

THIS month there seems to be several letters in regard to the great mystery of tonguing, and since last month we wrote about mouthpieces, how to use them would be appropriate at this time.

The conservatory word for tonguing is "articulation," and by articulation is meant the method of starting the tone into the mouthpiece or instrument. This differs for playing full tones or staccato tones.

Types of Articulation and Their Uses

You will find by experimenting with the following syllables that you can rectify many of your faults and troubles by using a special articulation for each special effect you wish to accomplish. For instance you can use an especially adapted syllable for extreme high tones which will make them respond instantly, and on the other hand you can use an entirely different syllable for low tones which will work with equal success.

The same rule holds true for strict staccato tonguing and broad tonguing, each having its own particular syllable which will work best.

After considerable experimenting with all forms you will be able to use the best features of each type of articulation to give you an instant and perfect response throughout the entire range of your instrument.

Extreme High Tones, (High "D" or higher, on either Saxophone or Clarinet). Experiment with the syllables "ti" or "te" and you will find that your tongue, lips and jaw will automatically assume the correct position to produce these tones readily. The throat naturally becomes more closed, the embouchure becomes rigid, and the air column from the lungs is the exact pressure required. Any good instruction book will contain

exercises on high tones with which you can experiment with this syllable.

Extreme Low Tones, (Low "D" to low "B" flat—Saxophone.) Experiment before a mirror and try and articulate a robust "Tah" or "Toh" into your instrument on low "B" flat, remembering to take a deep breath and have plenty of pressure behind it without overblowing. At first the tone might warble or crack but after you get it under control you will find you will lose all fear of your low tones and will be able to "smack 'em out" every time.

This is also a great aid in performing the slap tongue because when you say "tah" your jaw naturally drops and gives your tongue plenty of opportunity to work with lots of air behind it. To slap tongue these low notes all you have to remember is to use your tongue a little harder while saying "toh" and after a little experimenting it will slap readily. I would rather you didn't overdo this trick though as it doesn't do your tone much good. It also hampers your straight tonguing as it causes you to use too much of your tongue on the reed and makes your tonguing sluggish, clumsy and slow.

Should any of our readers have problems pertaining to saxophone or clarinet they are invited to write Mr. Boate in care of THE SCHOOL MUSICIAN, or at his studio, 508 N. Main Street, Royal Oak, Michigan, and he will endeavor to answer them for you in an early issue.

National Band Clinic

(Continued from page 37)

ing to lunch together should notify Mr. R. F. Dvorak, Room 12, Band Building, stating when and how many are to be accommodated.

DINNERS

6:00—Friday, January 8, Get-Together Dinner.

SMOKER

Smoker proposed for 9 o'clock Thursday evening, at Neuman Hall.

REGISTRATION FEE

The University of Illinois and the University band contribute their facilities and services without charge. Actual expense, however, must be refunded to those sponsoring the Clinic. The committee has agreed upon two dollars as the minimum fee to take care of same. This will be paid at time of Registration, January 6, Room 12, Band Building.

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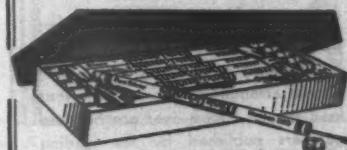
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Phrasing

(Continued from page 7)

are the resting points in music, just as are the comma and semi-colon, which indicate the separations between parts of the sentence, and the period, which indicates a full stop. In a musical sentence the semi-colon is represented by the half cadence, which is usually found in the fourth measure. This is only a temporary stopping point, a "catch breath" as it were, before proceeding

Figure 3



into the second phrase. The period is represented by the full cadence or close, which is found at the end of the second phrase. The commas may be visualized as marking the very slight separations of the sections.

We now find our tune punctuated as in Fig. 2.

Figure 4



Every musical sentence must rise to a climax, which is generally found somewhere near the close. This must be a deliberate accent in order to emphasize the high point to which the music has climbed.

Now let's summarize:

Sentence, a musical statement of eight measures.

Phrases, the half divisions of the sentence, the first ending with a half cadence or temporary resting point, the second with a full cadence or close.

Sections, the half divisions of the phrase or the breathing points.

Measures, the rhythmical division of the notes into metered groupings.

Climax, the high spot in the musical statement.

We must now consider one more thing of importance and that is inflection, which has reference to the loudness or softness of the tones. In the average sentence the loudness increases for the first two measures, and recedes towards

the half cadence. It again increases in the first half of the second phrase, having its ultimate sonority at the climax and then receding to the final close. There may be variations of this method of inflection, but the exception is rarer than the rule, and it can be accepted as the average order of tonal inflection.

Now we will phrase our tune (see Fig. 3) according to what we have dis-

covered the composer had in mind when he wrote it:

In compositions where the sentence begins on the off or up beat of the measure, the first strong accent will still fall on the first beat of the first full measure, but the phrasing will then be from the first note and end on the note

exactly four measures from this tone, as in Fig. 4.

In musical sentences where the tempo is slow and the metrical division more involved, the breathing points may come at the measure instead of the section, otherwise the rest of the punctuation remains the same. In the dance sentence of sixteen measures the phrase becomes eight measures in length and the section four. The breathing points then may possibly come at the end of every two or four measures.

In order to phrase correctly we must first make a quick, mental analysis of the music before us and decide upon the various points to be considered, such as accent, section, phrase and climax. Then we must consider the marks of expression and abide by them if they differ from the regulation order. Always remember that phrasing means proper accentuation, inflection and punctuation and that is all there is to it except to do it.

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(Continued from page 19)

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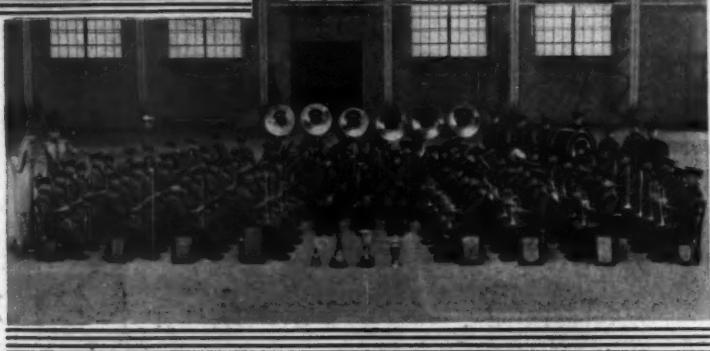
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